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MR. OSCAR HAMMERSTEIN

PRESENTS

# NAUGHTY MARIETTA

A COMIC OPERA

WITH

Mlle. EMMA TRENTINI



BOOK AND LYRICS BY

RIDA JOHNSON YOUNG



MUSIC BY

VICTOR HERBERT

Pr. \$2.50 net.

M. WITMARK & SONS,

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Mr. Oscar Hammerstein  
presents  
Mlle Emma Trentini  
in  
**Naughty Marietta**  
A Comic Opera in Two Acts

Book and Lyrics  
by  
RIDA JOHNSON YOUNG.

Music  
by  
VICTOR HERBERT.

*CAST OF CHARACTERS.*

CAPTAIN RICHARD WARRINGTON . . . . .	. Orville Harrold
LIEUTENANT GOVERNOR GRANDET . . . . .	. William Frederic
ETIENNE GRANDET — Son of Lieut. Governor . . . . .	. Edward Martindel
SIR HARRY BLAKE — An Irish Adventurer . . . . .	. Raymond Bloomer
SIMON O'HARA — Capt. Dick's servant. . . . .	. Harry Cooper
RUDOLFO — Keeper of Marionette Theatre. . . . .	. James S. Murray
FLORENZE — Sec'y to Lieut. Governor . . . . .	. Howard Morgan
LIZETTE — A Casket Girl . . . . .	. Kate Elinore
ADAH — A Quadroon . . . . .	. Maria Duchene
THE VOODOO QUEEN . . . . .	. Viola Ellis
NANETTE . . . . .	. Louise Aichel
FELICE . . . . .	. Blanche Lipton
FANCHON . . . . .	. Vera De Rosa
GRAZIELLA . . . . .	. Sylvia Loti
FRANCHESCA . . . . .	. Myrtle Randall
NIGHT WATCHMAN . . . . .	. Eugene Roder
1 <sup>st</sup> PIRATE . . . . .	. Wm Mack
2 <sup>nd</sup> PIRATE . . . . .	. F. Bonner
INDIAN . . . . .	. H. Reynolds
EAST INDIAN . . . . .	. Bert Leslie

— and —

MARIETTA . . . . . Mlle Emma Trentini

Adventurers, Pirates, Flower Girls, Casket Girls, Soldiers,  
Servants, Creoles, Quadroons, Mexicans, Spaniards, San Domingo Women, etc.

SYNOPSIS.

ACT I.

The Place D'Armes—In New Orleans, about the year 1780.

ACT II.

Scene I — The Marionette Theatre.

Scene II — The Ball-room of the Jeunesse Dorée Club.

Musical Director . . . . .	Gaetano Merola
Stage Director . . . . .	Jacques Coini

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# Naughty Marietta. Overture.

Allegro Marziale.

Piano.

*f molto marcato.*

The musical score is written for piano and consists of five systems of music. The first system begins with a piano (Piano.) instruction and a forte (*f*) dynamic, marked *molto marcato*. It features a triplet of eighth notes in the bass line. The second and third systems continue the rhythmic pattern with various dynamic markings including *sfz* (sforzando) and *mf* (mezzo-forte). The fourth system includes a *rit.* (ritardando) marking. The fifth system concludes with a *ff* (fortissimo) dynamic and a final triplet. The score is characterized by complex chordal textures and a strong march-like rhythm.



## Animato.

8-measure rest

*sfz* *p* *rit.* *p*

This system consists of two staves. The right staff begins with an 8-measure rest, followed by a series of eighth and sixteenth notes. The left staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *sfz* (sforzando), *p* (piano), and *rit.* (ritardando).

## Piu animato.

*poco rit.* *p* *p* *mf*

This system continues the piece with a more animated feel. It features more complex rhythmic patterns and slurs. Dynamics include *poco rit.* (poco ritardando), *p* (piano), and *mf* (mezzo-forte).

*mp* *p*

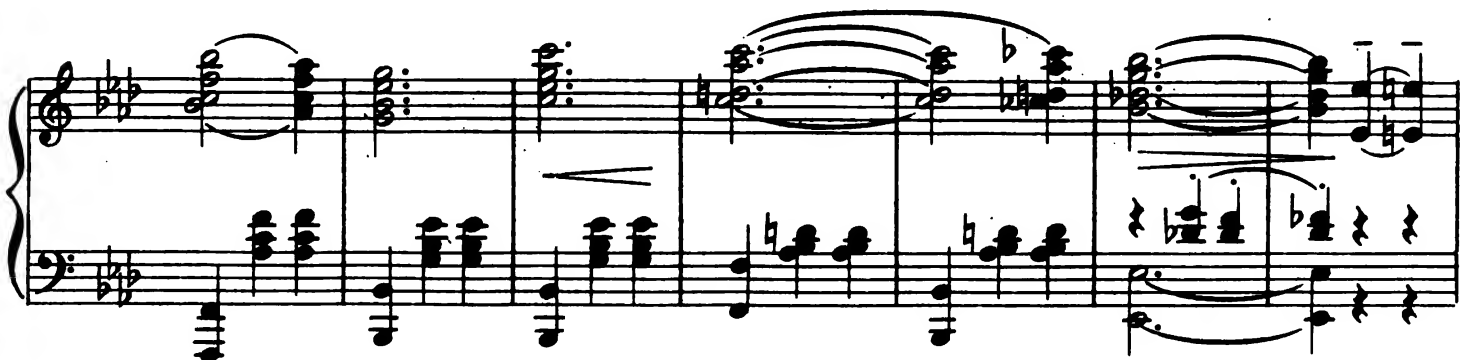
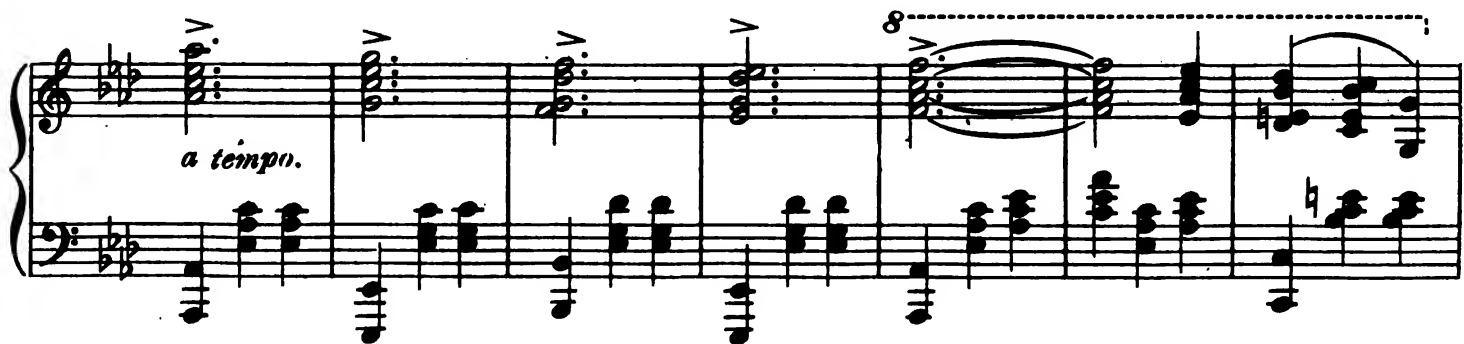
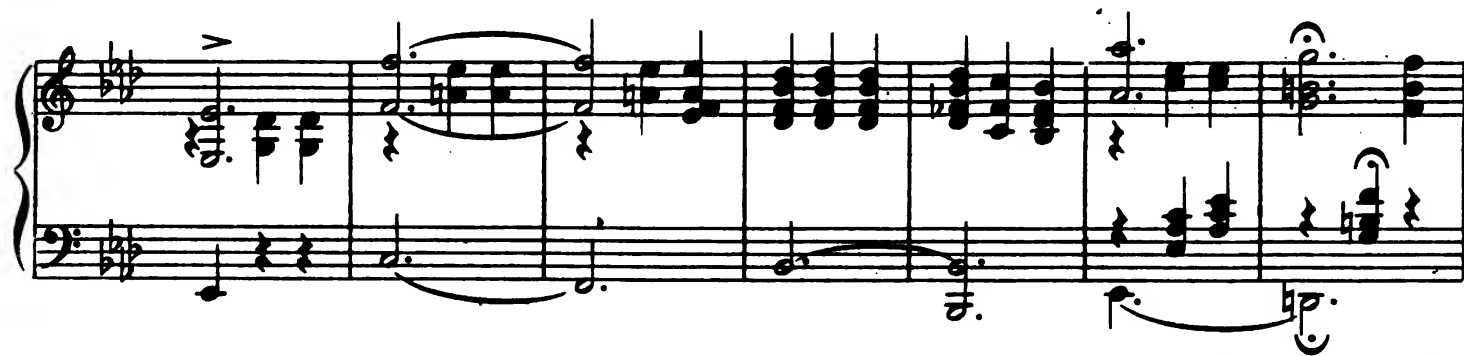
This system continues the musical development. The right staff has a melodic line with many slurs, while the left staff has a more rhythmic accompaniment. Dynamics include *mp* (mezzo-piano) and *p* (piano).

## Tempo di Valse lente.

*poco rit.* *a tempo.*

This system marks a change in tempo to 'Tempo di Valse lente'. The music becomes more spacious. Dynamics include *poco rit.* (poco ritardando) and *a tempo.* (al tempo).

This system continues the 'Tempo di Valse lente' section. It features a series of chords in the right hand and a steady bass line in the left hand. The overall mood is slow and graceful.



First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The tempo marking *rit.* (ritardando) is present above the first measure, and *a tempo.* (allegro) is present above the third measure. The music consists of chords and single notes, with some measures containing a *V* (crescendo) marking.

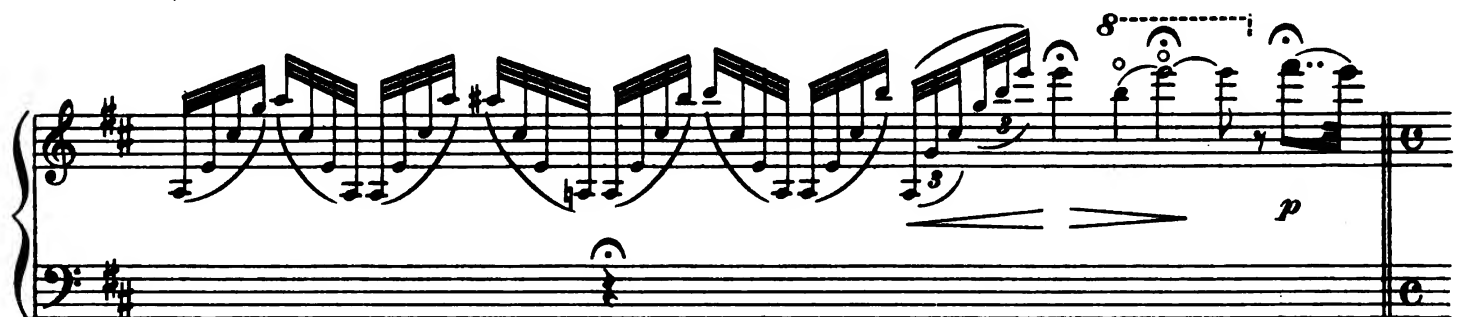
Second system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking *rit.* (ritardando) is present above the final measure. The music consists of chords and single notes, with some measures containing a *p.* (piano) marking.

**Allegro.**

Third system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The tempo marking **Allegro.** is present above the first measure. The music consists of chords and single notes, with some measures containing a *p.* (piano) marking.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music consists of chords and single notes, with some measures containing a *p.* (piano) marking.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music consists of chords and single notes, with some measures containing a *p.* (piano) marking.

**Brillante.****Violin Solo. (Cadenza.)**

*Andante espressivo.*

This page of musical notation is for a piano piece, marked *Andante espressivo.* It consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble. The third system features a more complex melodic line in the treble. The fourth system shows a melodic line in the treble and a more active bass line. The fifth system concludes the page with a melodic line in the treble and a supporting line in the bass. The notation is written in a clear, professional style, typical of a musical score.

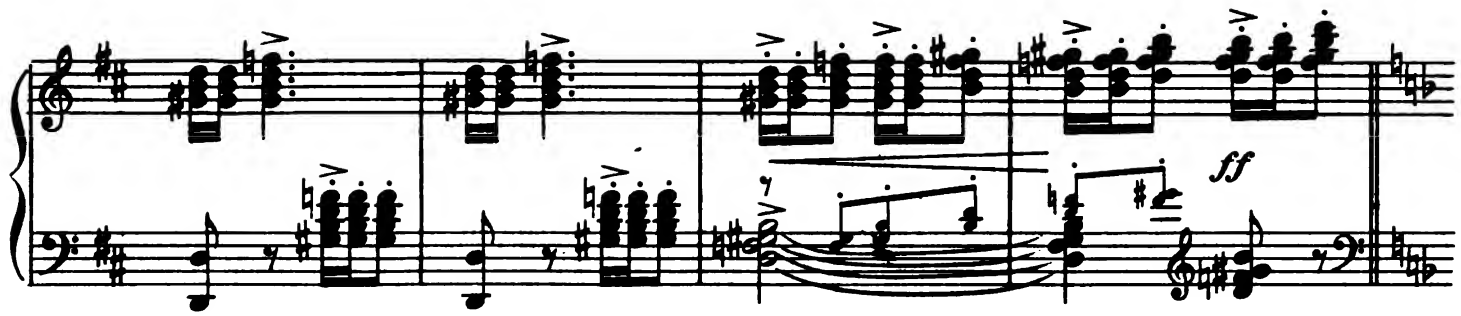
First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid passage with many beamed sixteenth notes and slurs. The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes. A dotted line with the number 8 is above the treble staff.

Second system of musical notation, continuing the complex passages from the first system. The treble staff has a dotted line with the number 8 above it.

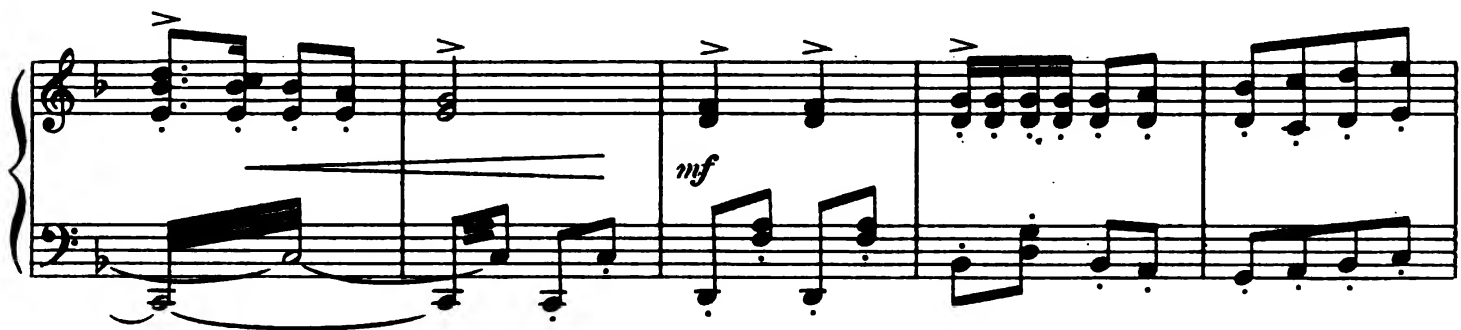
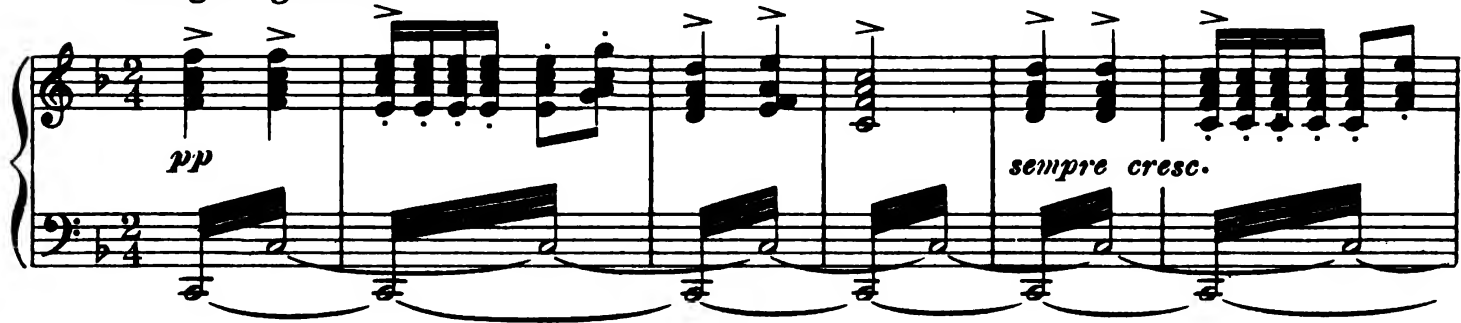
Third system of musical notation. The treble staff begins with a dotted line and the number 8. The tempo marking *Allegro.* appears above the staff. The word *rit.* (ritardando) is written below the treble staff. The word *mf* (mezzo-forte) is written below the bass staff. The system ends with a *f* (forte) dynamic marking and a crescendo hairpin.

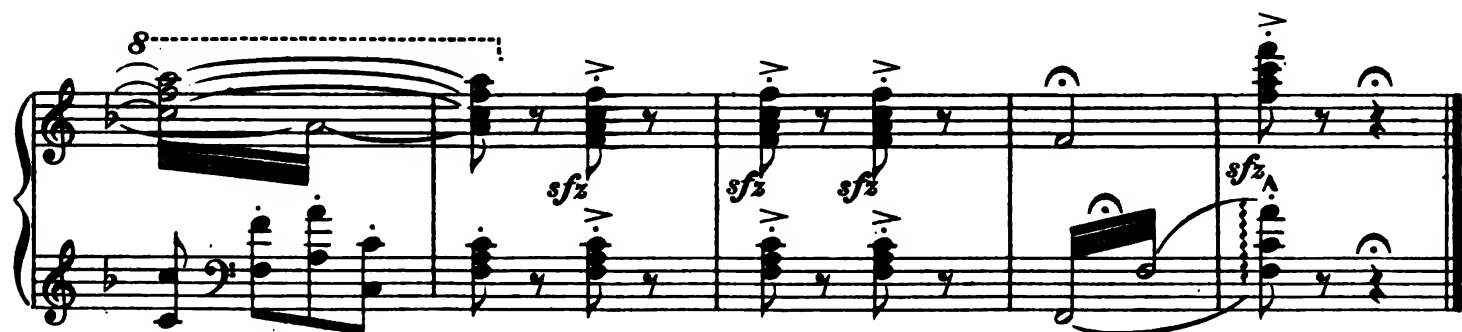
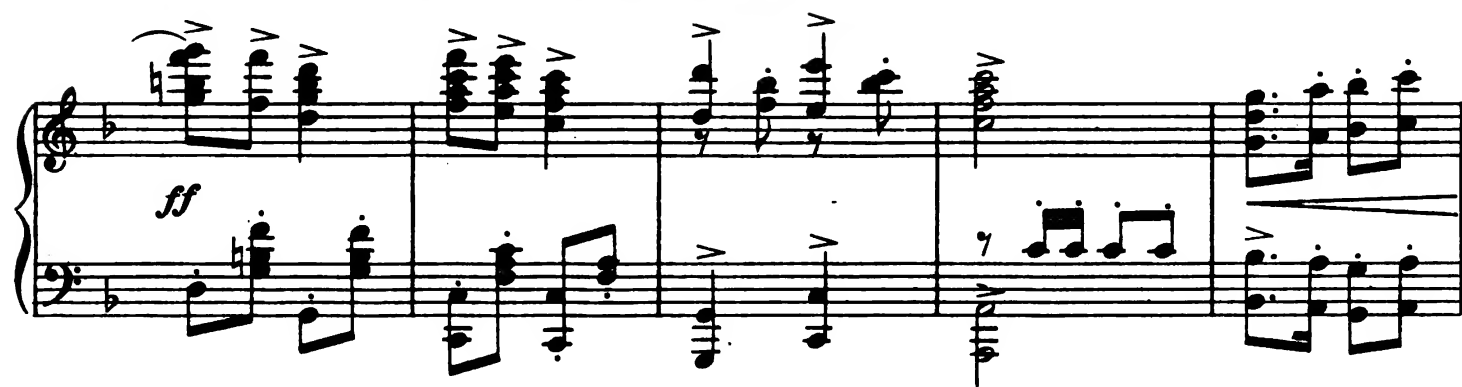
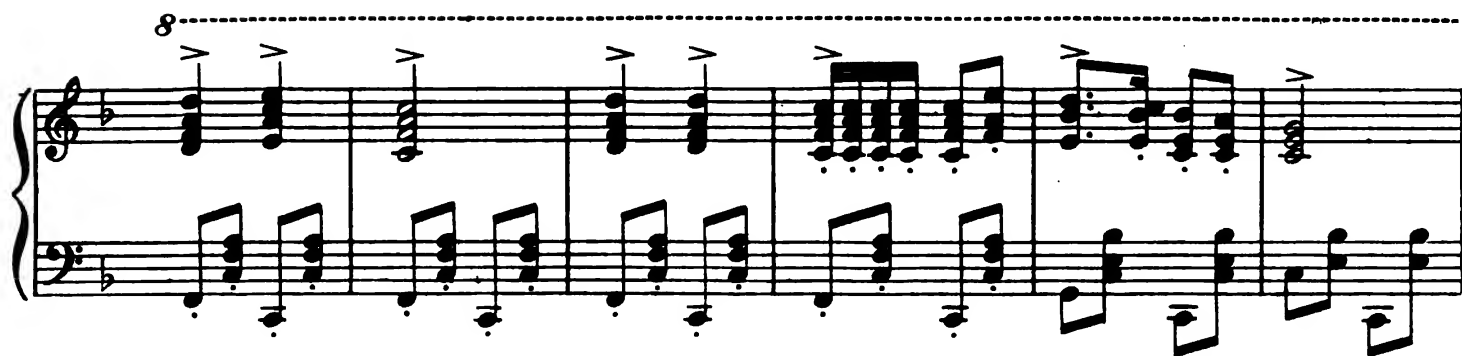
Fourth system of musical notation. The treble staff features a series of chords and arpeggios. The bass staff has a melodic line with a crescendo hairpin. The word *p cresc.* (piano crescendo) is written below the bass staff.

Fifth system of musical notation, showing a continuation of the melodic and harmonic material from the previous systems.



*Allegro giusto.*







# Opening 1st Act.

*Andante*

*ppp*

*ppp*

(Church Bell strikes 5)

*ppp*

THE WATCHMAN

Five o' - clock and a fine clear morn-ing, — all's well! —

*pp* (ten.)

(The beggars arise from around fountain)

*poco sfz* *p* *sfz* *p*

*fp* *p* *tr* *f* *p* *pp* *pp*

(man with ladder enters)

*pp*

(puts up ladder)

*sfz* *dim.*

(blows out lamp) *espress.*

(Sacristan shuffles across stage)

*sfz* *p*

1<sup>st</sup> FLOWER GIRL (off stage)

(he unlocks Cathedral gate)

Jes - sa - mine! Jes - sa - mine! and ro - ses!

*trm* *p* *molto cresc.* *poco a poco cresc.* *p*

1st GIRL (nearer)

2nd FLOWER GIRL (off stage)

Jes-sa - mine! Jes-sa-mine! and

Rose of May, blush-ing pos - - ies!

*pp*

*fp*

ro - ses

2nd GIRL

Sweet flow'rs, fresh flow'rs!

1st FLOWER VENDER

*staccato*

Sweet — flow'rs!

*sempre cresc.*

*fp*

1st GIRL

Allegro moderato

Ro - - ses! — SEVERAL MEN

(The Flower Girls enter running)

Flow'rs!

*molto cresc.*

*ff*

*mf*

The musical score is written for a scene with multiple characters. It features vocal staves for the 1st Girl, 2nd Flower Girl, 2nd Girl, and 1st Flower Vender, as well as piano accompaniment. The lyrics are: 'Jes-sa - mine! Jes-sa-mine! and Rose of May, blush-ing pos - - ies!', 'ro - ses', 'Sweet flow'rs, fresh flow'rs!', 'Sweet — flow'rs!', 'Ro - - ses! — SEVERAL MEN', and 'Flow'rs!'. The piano part includes dynamic markings such as *pp*, *fp*, *sempre cresc.*, *molto cresc.*, *ff*, and *mf*. The tempo is marked 'Allegro moderato' and the time signature is 2/4. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests. The piano part is written in a grand staff (treble and bass clef). The vocal parts are written in single staves. The lyrics are placed below the corresponding vocal staves. The piano part includes a section marked '8' with a dashed line above it, indicating a specific musical phrase or measure.

*mf*

*mf*  
Come, come, come, for the morn-ing is break - ing!

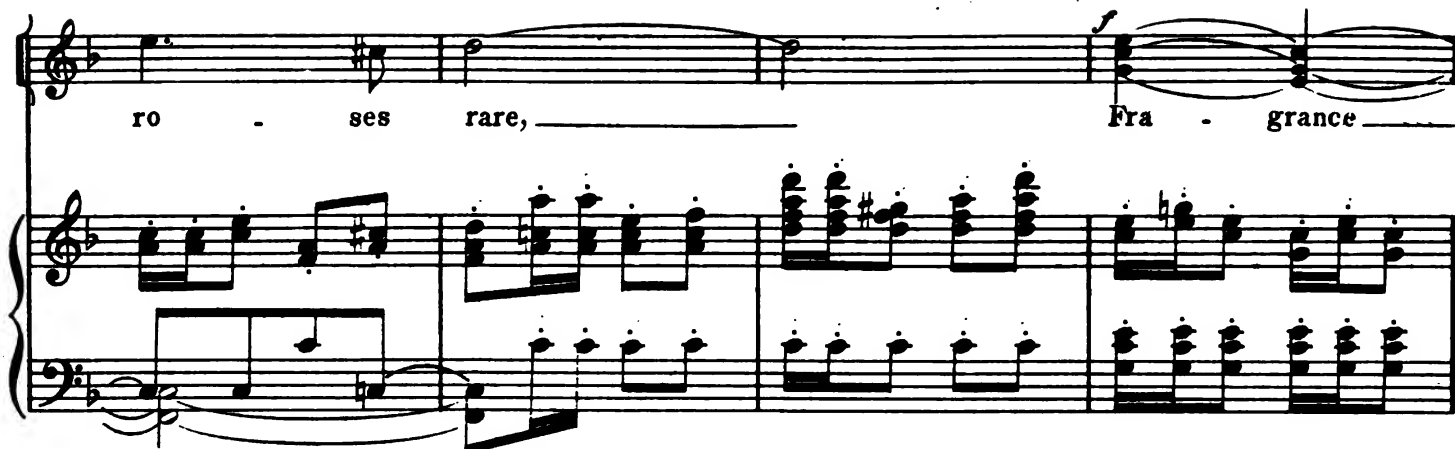
*unis.*  
Haste, haste, haste, for the day is a - wa - king! Youth, life,

*p*

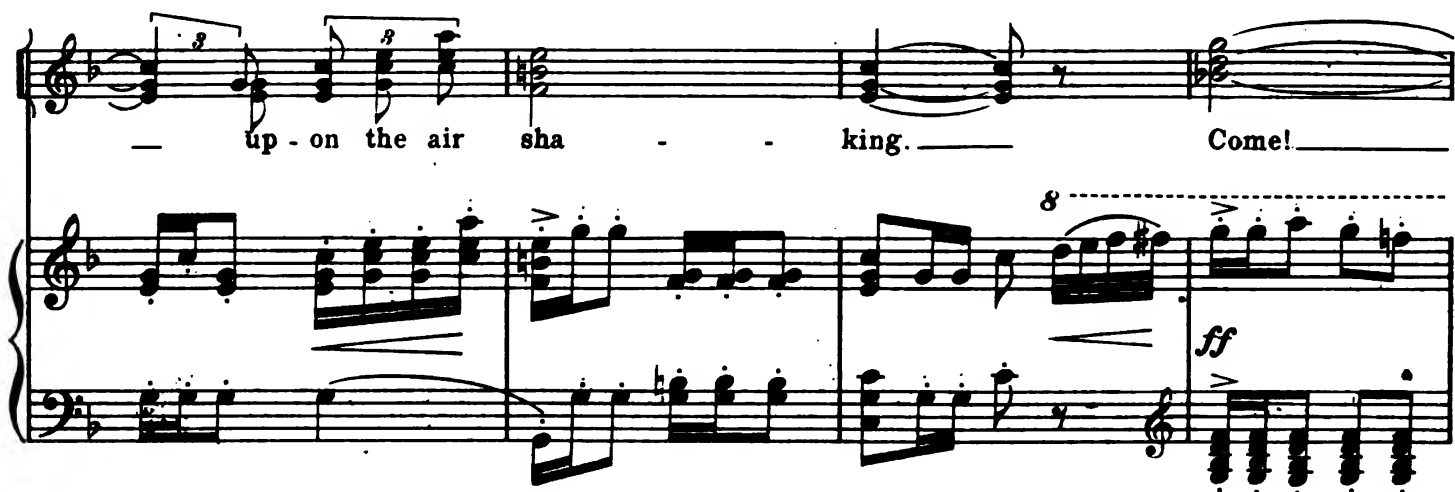
love, ev - 'ry - where! Gar - lands of

*f*  
*p*

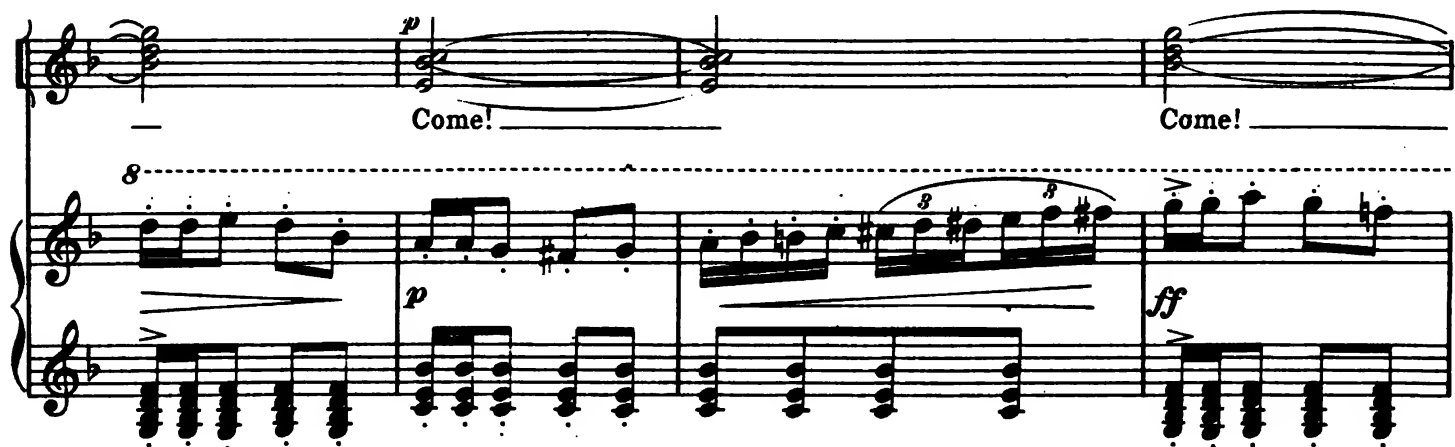
ro - ses rare, Fra - grance



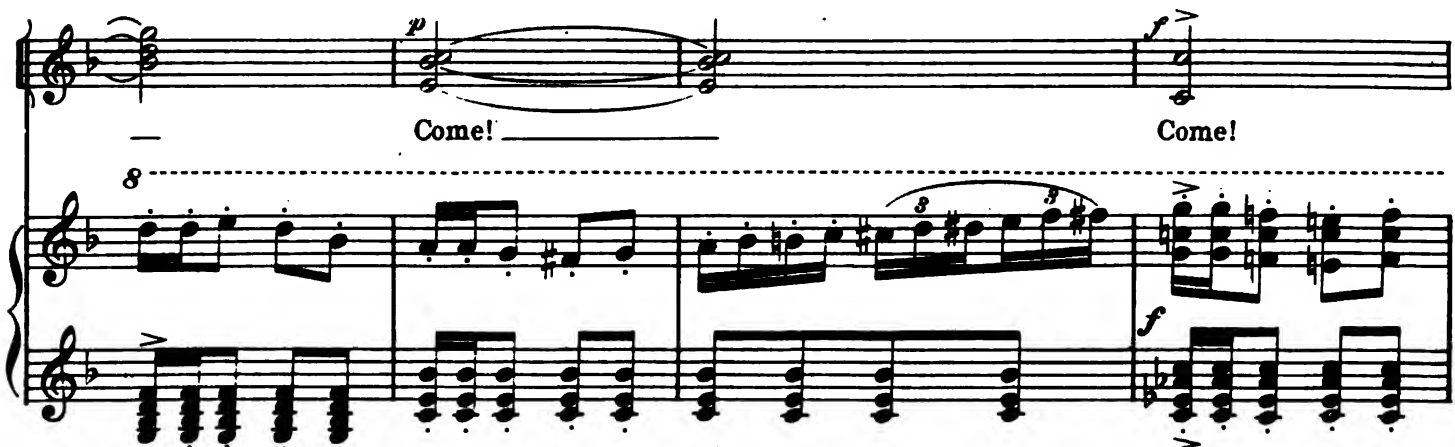
up - on the air sha - king. Come!



Come! Come!



Come! Come!



Come!      Haste!      Sweet, sweet,

*dim.*

sweet, now 'tis spring time en - thrall - ing, Peep, peep, peep, now the

love birds are call - ing. Cull your flow'rs while you may, \_\_\_\_\_

*p*

Short, ah, too short the day! \_\_\_\_\_

*f*

*portato*

Pet - als will fade a - way, fall ing.

**1st ITALIAN (with cage of parrots)**  
(Tenor) *f* *gridato*

Par - ro-queets! Par-ro-queets, hap-py fort - unes tell-ing!

**1st FRUIT VENDER**  
(Bass) *f* *gridato*

Fresh figs! Or-ang-es!

**SUGAR CANE VENDER**  
Tenor

Sug-ar - cane! sug-ar - cane!

Altos

Come here, I'll buy!

STREET SWEEPERS enter

Sopranos

Don't pass us by!

STREET SWEEPERS

Clear the way! Clear out!

Clear the way! Clear out and clear the way! Oh,

clear the way, clear out, I say, you fool-ish ven-dors cry-ing, We

*rapidamente*



have to sweep the dust a - way, we have no time for buy - ing; We

The first system of the musical score. The vocal line is in bass clef with a key signature of one flat (Bb). The lyrics are "have to sweep the dust a - way, we have no time for buy - ing; We". The piano accompaniment consists of two staves: the upper staff is in bass clef and the lower staff is in bass clef. The music is in 4/4 time.

have to work ——— to clear the way, clear the way, The

The second system of the musical score. The vocal line continues with the lyrics "have to work ——— to clear the way, clear the way, The". The piano accompaniment continues with the same two-staff structure. The music is in 4/4 time.

cas - ket maid - - ens come to - day, come to day, To

The third system of the musical score. The vocal line continues with the lyrics "cas - ket maid - - ens come to - day, come to day, To". The piano accompaniment continues with the same two-staff structure. The music is in 4/4 time.

make all fresh and fair and gay we're try - - ing. ———

The fourth system of the musical score. The vocal line concludes with the lyrics "make all fresh and fair and gay we're try - - ing. ———". The piano accompaniment concludes with the same two-staff structure. The music is in 4/4 time.

## ITALIAN (with parrots)

Tenor

Pa - ro-queets! Pa - ro-queets, hap-py for - tunes tell-ing!

FRUIT VENDER

Fresh figs! Or-ang-es!

SUGAR CANE VENDER

Sug-ar-cane! Sug-ar-cane!

Altos

Come here I'll buy!

Sopranos

Come here I'll buy, don't pass us

by!

**Moderato**

(Bell)

*ffz*

**FLOWER GIRLS**

Here they come the Con-vent maids so de-mure and shy, —

*p e staccatissimo*

Cre-ole beau-ties ev-'ry one, see them pass-ing by! —

Down - cast lash - es, lips de - mure, steps pre - cise and staid.

Oh! la! la! Oh! la! la! I would-n't be a con - vent

maid. Oh! la! la! Oh! la! la! I

would-n't be a con - vent maid.

There's Mam - selle de Bells

Mam - selle Rose Ma - riel

Fron - te - nac,

High no - bil - i -

Cre - ole beau - ties ev - 'ry one.

ty! To

Look - ing nev - er right or left,

smile they are a - fraid. Oh! la! la!

To smile they are a - fraid. Oh! la! la!

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has two parts: a soprano part and a bass part. The piano accompaniment has a right hand and a left hand. The key signature is one flat (B-flat). The time signature is 3/4. The tempo is marked 'p' (piano). The lyrics are 'smile they are a - fraid. Oh! la! la!' and 'To smile they are a - fraid. Oh! la! la!'.

Oh! la! la! I would - nt be a con - vent maid!

Oh! la! la! I would - nt be a con - vent maid!

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are 'Oh! la! la! I would - nt be a con - vent maid!' and 'Oh! la! la! I would - nt be a con - vent maid!'.

Oh! la! la! Oh! la! la! I would - n't be a con - vent

Oh! la! la! Oh! la! la! I would - n't be a con - vent

The third system of the musical score. It continues the vocal and piano parts from the second system. The lyrics are 'Oh! la! la! Oh! la! la! I would - n't be a con - vent' and 'Oh! la! la! Oh! la! la! I would - n't be a con - vent'.

## ONE ITALIAN

Allegro come sopra

Par - ro - queets!

maid.

Allegro come sopra

*p*

Par - ro - queets!

Hap - py for - tune tell - ing.

Sug - ar - cane!

sug - ar - cane!

*f poco cresc.*

STREET SWEEPERS

Clear the

way,

clear out I

say!

Oh!

*sempre cresc. ed accel.*

**Poco piu mosso**

Soprano &amp; Alto

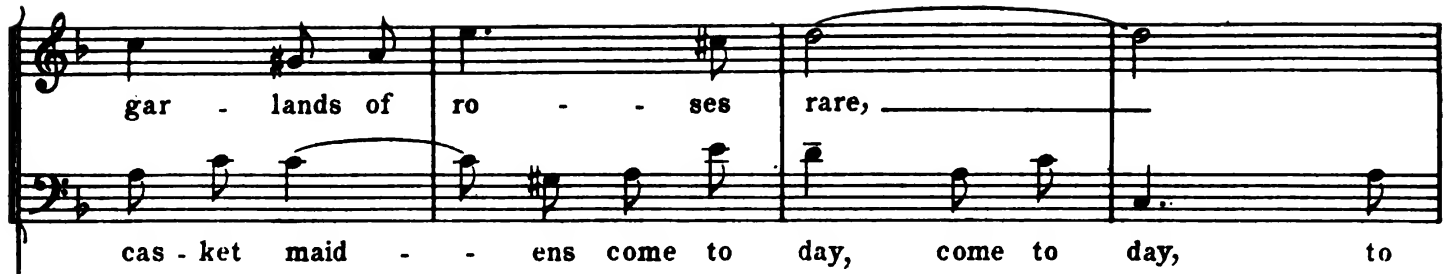
Come, come, come, for the morn - ing is break - ing,  
clear the way, clear out I say, you fool - ish ven - dors cry - ing, We

**Poco piu mosso**

Haste, haste, haste, for the day is a wa - king.  
have to sweep the dust a - way, we have no time for buy - ing; we

Youth, life, love, ev - ry - where! ———  
have to work ——— to clear the way, clear the way. The

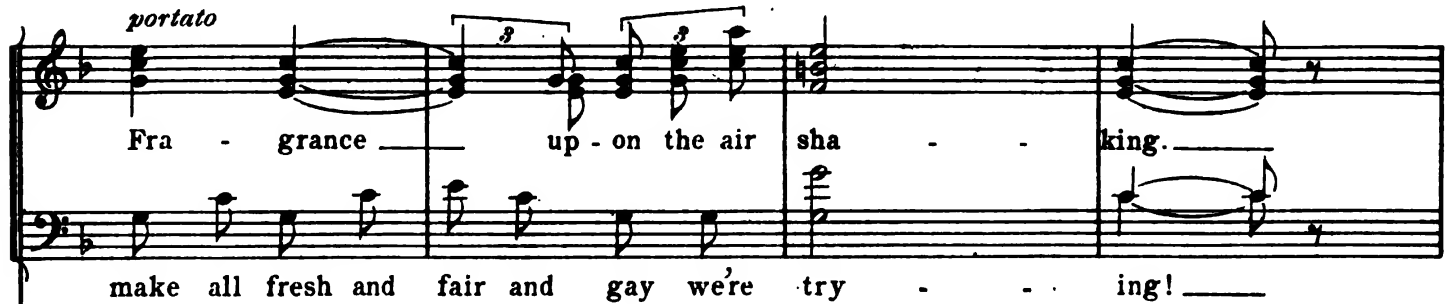




gar - lands of ro - - ses rare, \_\_\_\_\_  
 cas - ket maid - - ens come to day, come to day, to



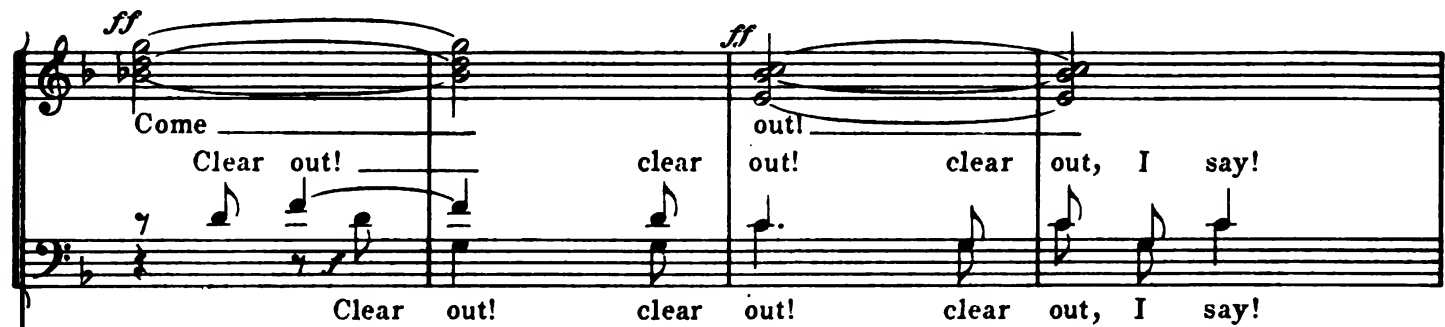
*p*



*portato*  
 Fra - grance \_\_\_\_\_ up - on the air sha - - king. \_\_\_\_\_  
 make all fresh and fair and gay we're try - - - ing! \_\_\_\_\_



8-----



*ff*  
 Come \_\_\_\_\_ out! \_\_\_\_\_  
 Clear out! \_\_\_\_\_ clear out! clear out, I say!  
 Clear out! clear out! clear out, I say!



*ff*  
 8-----

Come  
 Clear out  
 clear out!  
 clear out I say! Oh  
 Clear out clear out! clear out I say! Oh

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has lyrics: "Come", "Clear out", "clear out!", "clear out I say! Oh". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a forte (ff) dynamic marking.

Sweet, 'sweet, sweet, now 'tis spring-time en thrall-ing,  
 clear the way, clear out I say, you fool-ish ven-dors cry-ing, We

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "Sweet, 'sweet, sweet, now 'tis spring-time en thrall-ing," and "clear the way, clear out I say, you fool-ish ven-dors cry-ing, We". The piano accompaniment continues with a similar melodic and harmonic structure.

Peep, peep, peep, now the love birds are call-ing  
 have to sweep the dust a-way, we have no time for buy-ing, We

The third system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "Peep, peep, peep, now the love birds are call-ing" and "have to sweep the dust a-way, we have no time for buy-ing, We". The piano accompaniment continues with a similar melodic and harmonic structure.

Cull your flow'rs while you may, \_\_\_\_\_  
 have to work \_\_\_\_\_ to clear the way, clear the way. The

Short, ah too short the day! \_\_\_\_\_  
 cas - ket maid - ens come to - day, come to day, to

Pet - als will fade a - way fall  
 make all fresh and fair we're try

*portato*

## Piu mosso

ing. Come, come, come, come, the morn - ings break - ing, Haste the

ing. The cas - ket maid - ens come to - day, to make all

## Piu mosso

day is wa - king, life, love, ev -

fresh and fair we're try - ing clear

ry where Come, come, come, come, the morn - ings break - ing, haste the

the way, the cas - ket maid - ens come to day, to make all

ffz pp

day is wa - king, life, love,  
fresh and fair were try - ing,

too short the day!  
Come, clear the way!

*lunga*  
*fff*  
*ffz*  
*ff accel.*  
*ffz* *ffz* *ffz* *ffz*

# Tramp! Tramp! Tramp!

Captain Dick with Followers. (Male Chorus.)

*Allegro marcato.*

Piano.

The piano introduction consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef and the same key signature. The music is in 8/8 time. It features a series of chords and single notes, with a strong, rhythmic feel. The tempo is marked 'Allegro marcato'. The word 'Piano.' is written to the left of the first staff.

*f* CAPTAIN DICK.

The vocal melody is written on a single staff with a treble clef and a key signature of two flats. It begins with a forte (*f*) dynamic. The lyrics are: 'We've hunt - ed the wolf in the for - est, We've We've ranged o'er the North in the win - ter, We've'. The melody is simple and rhythmic, following the beat of the piano accompaniment.

The vocal melody continues on a single staff with a treble clef and a key signature of two flats. The lyrics are: 'raid - ed the pi - rates at sea, ——— We have no in - den - ture, we're an - swered the call of the wild, ——— We heard the wolf call - ing when'. The melody is simple and rhythmic, following the beat of the piano accompaniment.

out for ad-ven-ture, As an - y one plain - ly can see. We've  
night time was fall - ing, And burn - ing logs high - er we piled. We've

smoked the peace pipe with the Natch - es We've  
fought for our scalps with the In - dians, We've

fought with the Sioux, wild and free. We've laughed at all dan-gers, We're  
wa - ded in blood to the knee. We've laughed at all dan-gers, We're

DICK.  
known as the Ran-gers: Har-ry Blake, my good com-rades —  
known as the Ran-gers: Har-ry Blake, my good com-rades —  
SIMON. *p a tempo.*  
And mel  
And mel

CHORUS.  
(bus. with guns.) *ffz*  
*ffz*  
*p a tempo.* *ffz*

REFRAIN. *Allegro marziale.*  
CAPTAIN DICK.

Tramp, tramp, tramp a-long the high - - way, Tramp, tramp, tramp, the road is

*f molto marcato.* *ffz* *3*

free; Bla - zing trails a - long the by - - way,



Cou-riers de Bois — are we. Tramp, tramp, tramp, now clear the

road - way; Room, room, room the world is free! — We're

Plant-ers and Ca-nucks, Vir-gin-ians and Kain-tucks, Cap-tain Dick's own In - fan -

try, Cap - tain Dick's own In - fan - try! —

*unis.* *sfz*

Tramp, tramp, tramp, now clear the road - way; Tramp, tramp, tramp, the world is

*ff*

DICK. *p.*

We're Plant - ers and Ca - nucks, Vir -

*ff* *pp*

free! \_\_\_\_\_ We're Plant - ers and Ca -

*sfz* *sfz* *sfz* *p*

*molto cresc.*

gin - ians and Kain - tucks, Cap - tain Dick's own In - fan -

nucks, Vir - gin - ians and Kain - tucks!

try, Cap - tain Dick's own In - fan - try! \_\_\_\_\_

Cap - tain Dick's own In - fan - try! \_\_\_\_\_

Cap - tain Dick's own In - fan - try! \_\_\_\_\_

*rit.* *ffz*

# Taisez-Vous.

Casket Girls and Men.

Marcia moderato.

CHORUS.

TENORS.

BASSES.

Oh!

Piano.

*f* *sfz* *p*

Maid-en fair, oh, maid-en fair, Won't you mar-ry me? Won't you mar-ry me?

*p*

## GIRLS.

Tai - sez - vous, tai - sez - vous, we'll see! Tai - sez - vous, tai - sez - vous,

The first system shows the vocal melody for the girls and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are written below the vocal line.

(They lower caskets from shoulders and sit on them.)

we'll see!

The second system continues the vocal melody and piano accompaniment. The vocal line has a long note on 'see!' which is held over into the next measure. The piano accompaniment features a prominent chordal texture.

## ONE MAN BASS:

## ANOTHER MAN BAR.

I have broad lands and a cab - in too! I've a

The third system introduces two new vocal parts: 'ONE MAN BASS' and 'ANOTHER MAN BAR'. The piano accompaniment continues with a steady bass line and chords. The lyrics are written below the vocal lines.

ONE TENOR,  
I've a

range . well stocked with — car - i - bou!

GIRLS.  
*p* > Tai - sez - vous!

snug lit - tle nest, big e - nough for two! —

Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! Tai - sez - vous! We're

com-ing here to be mar-ried, mar-ried, mar-ried, And we don't in-tend to now be

*p*

har-ried! Not by you! *p dim.*  
 Won't you mar-ry me? *p dim.*

*f*

*pp* Not by you! *pp* The king has giv-en us  
 Won't you mar-ry me, Mar-ry, maid-en fair,

*pp* *sfz* *p*

cas - kets fair, Our small pos - ses - sions are all in there! You'll  
 fair? Won't you mar - ry me, maid - en fair?

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has three measures. The first measure contains the lyrics 'cas - kets fair, Our', the second 'small pos - ses - sions are', and the third 'all in there! You'll'. Below the vocal line, there are two more lines of lyrics: 'fair?' under the first measure, and 'Won't you mar - ry me, maid - en fair?' under the second and third measures. The piano accompaniment features chords and moving lines in both hands, with dynamic markings like *sfz* and *p*.

have to show that you're fair and square! Tai - sez - vous!  
 Oh! mar - ry me! Mar - ry me!

The second system of the musical score. It continues the vocal and piano parts. The vocal line has three measures. The first measure contains the lyrics 'have to show that you're', the second 'fair and square!', and the third 'Tai - sez - vous!'. Below the vocal line, there are two more lines of lyrics: 'Oh!' under the first measure, and 'mar - ry me! Mar - ry me!' under the second and third measures. The piano accompaniment continues with chords and moving lines, with dynamic markings like *pp* and *p*.

Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me! Tai - sez - vous! Mar - ry me!

The third system of the musical score. It continues the vocal and piano parts. The vocal line has three measures, each containing the lyrics 'Tai - sez - vous! Mar - ry me!'. The piano accompaniment continues with chords and moving lines, with dynamic markings like *pp* and *p*.



*f* With great firmness.

Were com - ing here to be

*f* Oh,

*p* *cresc.*

mar-ried, mar-ried, mar-ried, mar-ried, tai - sez-vous, so there!

mar - ry me, maid - en fair!

*f* *p* *p* *p*

*f* *p* *sf* *p*

DANCE.

DANCE.

*2nd time pp*

1. 2.

# Naughty Marietta.

*Animato.*

Piano.

*semplice.* *meno.*

There are two lit-tle maid-ens that live in my heart, And  
Come a time to the con-vent they sent me straight off, I'm

*p* *meno.*

*a tempo.*

one is so good, like— disl She look comme ça, and she  
not fond of dat, not— mel I say my pray'r, well most

*p* *a tempo.* *p*

talk: "La, la!" Like but-ter would melt, I guess. But the  
 ev - 'ry-where! And bet-ter than gold I be. But the

*p* *a tempo.*

oth - er lit - tle maid - en, dat's al - so me, Has a  
 naught - y Ma - ri - et - ta, dat's al - so me, Make dat

*p*

tem - per so warm, it's tor - rid! So when I am good, I am  
 con - vent so warm, 'twas tor - rid! 'Cause when she was good, she was

*a tempo.* *meno.* *p*  
*accel. f* *p colla voce.*

*rit.* *pp* *parlando.*

ver - y good in - deed, But when I am bad, I'm hor - rid!  
ver - y good in - deed, But when she was bad, she was hor - rid!

*pp* *f p* *ffz*

REFRAIN. *Molto rubato.*

"Naught - y Ma - ri - et - ta, come be good," says she, "Mais

*p a tempo rubato.*

non," say me; Naught-y Ma - ri - et - ta, but you

*p colla voce.* *a tempo.*

should," says she, "Be good \_\_\_\_\_ like me." *rit.*

*a tempo.*  
"Naught-y Ma-ri-et-ta, come go home," says she, "Mais non, — non, non!" says

me. \_\_\_\_\_ That naught-y Ma-ri-et-ta, She sim-ply will not let her Be

*p meno.*  
*p rit. meno. pp espress.*

*ff Allegro.*  
good as she should, — Oui, ouil \_\_\_\_\_ *D.S.*

*Allegro.*  
*rit. accel. p f D.S.*

# It Never, Never Can Be Love.

DUET.

Marietta and Captain Dick.

*Animato e molto rubato.* *f* DICK.

So here's my hand, we're

Piano.

*mf* MARIETTA. *p*

friends, you see, — Cer-tain - ly, — cer-tain - ly. — You'll

*mf scherzando.* *p*

DICK. *p*

prom-ise you'll nev-er make love at me? — No! No! No! — You will

*f* *mf* *p*

MAR.

DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

*rit.*

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

call it bond Pla - ton - ic, or friend-ship tried and

*accel.* *rit.* *accel.* *rit.*

true, We'll call us just good com - rades, or

*a tempo. marc.* *sfz accel.* *rit.* *a tempo.*

sim - ply chums will do. You may say I'm your

part - ner, My claim all claims a - bove; But

DICK.



MAR.

DICK.

see. ——— You'll nev - er try just to kiss my hand? I'm

The musical score for MAR. and DICK. is in D major (two sharps). The vocal line for MAR. starts with a half note 'see.' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: 'see. ——— You'll nev - er try just to kiss my hand? I'm'.

BOTH.

not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm

The musical score for BOTH. continues in D major. The vocal line for BOTH. begins with a half note 'not' and continues with a melodic phrase. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. The lyrics are: 'not that fool - ish kind of a man, Then I'm sure, if you're sure, and I'm'.

*rit.*

sure, I am sure, That we mu - tu - al - ly un - der - stand. ——— We'll

*p poco rit.*

The final section of the score is marked with a *rit.* (ritardando) instruction. The vocal line for the final phrase includes a fermata over the word 'stand.' followed by 'We'll'. The piano accompaniment also features a *p poco rit.* marking. The score concludes with a final chord in D major.

call it bond Pla - ton - ic, or friend-ship tried and

*accel. rit. accel. rit.*

true, ——— We'll call us just good com - rades, or

*a tempo. marc. sfz accel. rit. a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR. *molto piu mosso.*

Yes, sol-emn-ly swear;- It nev-er, nev-er can be

DICK. *>*

sol-emn-ly swear. It nev-er, nev-er can be

*f a tempo. accel. rall.*

love!\_\_\_ It nev-er, nev-er can be love!\_\_\_

love!\_\_\_ It nev-er, nev-er can be love!\_\_\_

CHORUS. (Behind the Scenes.)

No!\_\_\_

No!\_\_\_

*a tempo. f accel. p rall. pp f*

Tempo I.

*f* MAR.

DICK.

I see I don't ap - peal to you, Oh

well, you'll do. In friend-ship, you'll find that I'm

tried and true. Of course, me too. I

s'pose your love must be tall and grand? I shall nev - er love, so

## BOTH.

here's my hand! Then I'm sure, if you're sure, and I'm sure I am sure, That we

*rit.*

mu - tu - al - ly un - der - stand. — We'll call it bond Pla -

*p poco rit.* *p* *accel.* *rit.*

ton - ic, or friend-ship tried and true, — We'll

ton - ic, or friend-ship tried and true, — We'll

*accel.* *rit.* *a tempo. marc.*

call us just good com - rades, or

*fz accel.* *rit.* *a tempo.*

sim - ply chums will do. ——— You may say I'm your

part - ner, My claim all claims a - bove; ——— But

DICK.

MAR.  
Yes, sol-emn-ly swear,— It nev-er, nev-er can be

DICK.  
sol-emn-ly swear. It nev-er, nev-er can be

*f a tempo accel.*

love!— It nev-er, nev-er can be love!—

love!— It nev-er, nev-er can be love!—

CHORUS.

(Behind the Scenes.) No!—

No!—

*fp accel.* *p* *rit.* *pp* *fz*

# If I Were Anybody Else But Me.

DUET.  
Simon and Lizette.

Tempo giusto.

SIMON.

Piano.

must have been changed in my cra - dle, By my nurse or some-thing like, For I

LIZETTE.

ain't turned out what I ought to be, And noth-ing seems to be right. Mon



SIMON.

Dieu! Par-bleu, mon cher! Zat is ze sad af - fair! So

some-times I get to dream-ing, As a fel-low will, you see, Of the

LIZETTE.

kind of a sort of a "me" I'd be, If I was-n't the me, that's me. Mon

Dieu! Par-bleu, mon cher! Ah ça o'est très tra -

## Allegro.

gigue.

*f* SIMON.

I dream that I am a pi - rate bold that

knows no fear, A rav - in' swear-in' tear - in' son of a

sea - sick buc - ca - neer! I car - ries a - round a hun - dred pound of

i - ron in my sash! And shakes my fist as I gives a twist to my

brist-ling black mous-tache! On a cor-al reef, I eats raw beef which I

carves with my cut - lass true; And I picks my teeth with a

LIZETTE.

gleam-ing dirk When my blood - y meal is thro'! Mon Dieu! Par -

bleu! ————— Bon, bon! You are ze brave gar -

*ff* SIMON.  
con! I dreams of floods of hu-man blood And chests of dead men's

*gridato.* long pause. *Molto meno.* *molto rit.*  
wealth. And then some-bod-y wakes me up, And I find I'm just my -

LIZETTE.  
Oh!

*Moderato.*  
self. I wish I was an - y - bod - y else but me,

An-y-bod-y else would do; It's aw-ful dis-cour-a-ging,

be-ing me, When I ought to be you, or you! I

(spoken.) *ff* tries to smile, but what's the use? It hits me with a slam! *mf* When I

*p* gets to think-ing of who I would be, If I was-n't who I am!

## 'Neath The Southern Moon.

Adah.

**Lento.** **ADAH.**

Tell me, kind-ly For-tune, tell me, If my

love shall ev-er faith-ful be. Tell me tru-ly if my ev-er grow-ing

pas-sion Is re-turned, or lost, for-ev-er lost to me; Queen of

**Piano.**

hearts, you rule, you rule for - ev - er, Queen of hearts, whose pow'r shall ev - er

grow. No, no, no, no! I'll look-I'll see no fur - ther! For if 'tis

lost, I can - not, dare not know.

*Piu lento, molto appassionato.*

'Neath the South - ern moon, Oh, love so warm and ten - der!

By the South - ern sea, Oh, love so warm and free!

'Neath the spread - ing shade Of palms, in sweet sur - ren - der,

While the breez - es per - fume la - den drift from sea.

*pp* In the South - land, where the scent of the Mag - no - lias



steep the soul in dreams Of long-ing ec - sta - sy,

*pp poco rit.*

Where the trop-ics blooms so rare, Breathe their lan-guor on the air.

*pp rit* *espress.*

*cresc. ed allarg.*

Let me dream and love and live for thee! For thee!

*lunga.* *rit.*

*f animato.* *ff* *poco rit.*

71  
Italian Street Song.  
Marietta and Chorus.

Allegro.

The piano introduction consists of five measures. The right hand features a series of chords and triplets, while the left hand provides a steady bass line. The tempo is marked 'Allegro' and the dynamics include 'ff' (fortissimo).

MARIETTA.

Marietta's first vocal entry begins with the lyrics 'Ah! my heart is back in'. The melody is in a single line, and the piano accompaniment continues with chords and triplets. The dynamics include 'ff'.

Marietta's second vocal entry begins with the lyrics 'Na - po - li, Dear Na - po - li, dear Na - po - li,'. The melody is in a single line, and the piano accompaniment continues with chords and triplets. The dynamics include 'ff'.

Marietta's third vocal entry begins with the lyrics '— and I seem to hear a - gain in dreams — her'. The melody is in a single line, and the piano accompaniment continues with chords and triplets. The dynamics include 'ff'.

M re - vel - ry — her sweet re - vel - ry — The man - do -

*p* *a tempo.*

M li - na's play - ing sweet, the pleas - ant fall of

M dan - cing feet, Oh! could I re - turn, oh! joy — com -

*cresc.*

M plete, Na - po - li, Na - po - li, Na - po - li —

*f* *rit.* *colla voce.* *fff* *molto rit.*

## Allegro moderato.

M *p* *stacc.* Zing, Zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Zing, Zing,

## Allegro moderato.

*p* *stacc.* *marcato.*

M ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

*stacc.*

M boom, boom, aye *sfz* La, la, la, Ha, ha, ha, Zing, boom,

*fff* *f*

M aye. la, la, la, la, ha, ha, ha, Zing, boom, aye.

*ten. fff*

M

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay. Zing, Zing, ziz-zy, ziz-zy, zing, zing,

M

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

boom, boom, aye. La, la, la, Ha, ha, ha zing, boom,

M

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

aye. La, la, la, la, ha, ha, ha, zing, boom, aye. ———

la, la, la, La

la, la, la, La

la, la, la, la

la, la, la, la

*ff*

*ff (shouted)* zing, la la ha, ha!

*ff (shouted)* zing, la la ha, ha!

*ff*

*ff*

*ff* Ziz-zy, ziz-zy, zing, zing, zing ziz-zy, ziz-zy, zing, zing,  
 Man-do-li - nas gay dan - cing as we play.

*gva* *ff*

zing, la, la! ha! ha! zing, zing, zing, zing, zing, zing, Boom  
 Boom! boom! - zing, zing, zing, zing, zing, zing, Boom.

*gva*

*pp* Ah!  
 aye!  
 aye!

*fff* *pp* *cresc.* *sempre*



M *pp* Ah \_\_\_\_\_ ah \_\_\_\_\_

*pp* Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

*pp* Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

*p*

M Ah \_\_\_\_\_

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

M

Ah Ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a melodic phrase and a trill, followed by the lyrics 'Ah Ah ah'. The next two staves are vocal parts with lyrics 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.' and 'Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye.' respectively. The bottom staff is a piano accompaniment with chords and moving lines.

M

ah ah ah ah ah ah

la la la ha ha ha zing boom aye.

la la la ha ha ha zing boom aye.

The second system of the musical score consists of four staves. The top staff is a vocal line with the lyrics 'ah ah ah ah ah ah'. The next two staves are vocal parts with lyrics 'la la la ha ha ha zing boom aye.' and 'la la la ha ha ha zing boom aye.' respectively. The bottom staff is a piano accompaniment with chords and moving lines.

M

ah ah ah ah ah ah ah

la la la la ha ha ha zing boom aye.

la la la la ha ha ha zing boom aye.

ten.

ten.

ten.

ten.

ten.

gda.

fff

pesante.

M

Ah! ah

ppp

Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom aye

ppp

Zing, Zing, ziz - zy, ziz - zy, zing, zing, boom, boom aye

ppp

p

M

ah!

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay

Zing, Zing, ziz-zy, ziz-zy, zing, zing, man - do - li - nas gay



M

ah ah ah ah

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye

Zing, Zing, ziz-zy, ziz-zy, zing, zing, boom boom aye



M

ah ah ah ah ah ah

la la la ha ha ha zing, boom, aye.

la la la ha ha ha zing, boom, aye.

*ffz* *fz*

M

la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

la la la la ha ha ha! zing, boom, aye!

## Finale 1st Act

**Allegro** ADAH *a piacere*

'Tis she! the cas - ket girl! 'tis

*mf* *fz p* *collo voce*

**MARIETTA** *a tempo*

No, no no no! I am Ru-dol-fo's fi-glio!

A she!

**ETIENNE**

She! a

*fz p* *p a tempo* *fp* *p*

**E** *a tempo* (to Marietta)

flow-er of I - ta - ly high no-bil - i - ty *f* To the pa - lace! come with

*p cresc.* *pin cresc.*

## MARIETTA (to Capt. Dick)

Allegro

*f* No, no, my friend! — *a tempo*

CAPT. DICK.

Pro -

me. —

Allegro

*f* *a tempo*

*f*

D tect your son, Ru - dol - fo! Come man, speak up!

*p*

## RUDOLFO

*f* Yes,

*molto cresc.* *f*

Piu Allegro

MARIETTA

M Oh! Pa - dre! Oh pa - dre dear!

R yes, she is my son Yes, yes, she is my son!

CHORUS

She

She

Piu Allegro

M Oh

D CAPT. DICK Pro - tect your son come, speak up!

E ETIENNE She his daughter, she his son!

says she is his son, this girl his son, what fun!

says she is his son, this girl his son, what fun!



**Molto Appassionato**

M

Pa - dre mi - ol Pa - dre, Oh! Pa - dre, mi - o Pa - dre!

*mf* *fz*

**GOVERNOR**

Dear me! Dear me, more trou - ble! that's not fair.

*p* *fz*

**ADAM (aside)**

'Tis she, the cas - ket girl, tis clear!

*f poco rit.* *pp* (Tymp.)

**Allegretto grazioso**  
**MARIETTA**

Oh, la! Pa - pa! tis a ve - ry pret - ty

*molto rubato* *accel.* *rit.*

M

fix comme ça! Oh! la! Pa pa

*a tempo*

M

*accel.*

we will get a - way from them, par - la! Stay near,

*accel.*

M

*accel.*

my dear! In your lov - ing arms en - fold me here!

*fz* *p*

*accel.* *f* *p*

M

*accel.*

dont for - sake me stay be - side me, safe - ly hide me

*poco accel.*

M

don't for sake me, Pa - dre mi - o, dear, no no, no, no, no, no, no,

*poco rit.*

M

no!

ADAH

Tis she, tis she, she's the

DICK

His son, what fun, Come pro-tect your son, speak

RUDOLFO

Si, si, si, si, mi - o fi - glio, mi - o

ETIENNE

Come, come, with me! Come with

GOVERNOR

Dear me, dear me! More trou-ble, that's not

pp

She, his

pp

She, his

pp

M Stay be - side me, Pa - dre dear! \_\_\_\_\_

A cas - ket girl! 'Tis she, 'tis she,

D up, my man. his son, what fun!

R fi - glio dear! Si, si, si, si,

E me! \_\_\_\_\_ Come, come with me,

G fair! \_\_\_\_\_ Dear me, dear me!

son, what fun!

son, what fun!

son, what fun!

M Don't for-sake me, stay be-side me \_\_\_\_\_

A she's \_\_\_\_\_ the cas - ket girl! 'tis she!

D Come, pro-tect your son, speak up, my man. His son

R Yes, I swear! No! don't fear, si, si,

E Come with me, come, come, come, come,

G More trou-ble now! That's not fair. Dear me,

She \_\_\_\_\_ his son, what fun!

She \_\_\_\_\_ his son, what fun!

*accell. rit. a tempo marcato pp*

M  
In your lov - ing arms en - fold me here!

A  
'tis she! 'Tis she, The cas - ket girl

D  
what fun! come, pro - tect your son, speak up, my man

R  
si, si, mi - o fi - glio, fi - glio dear

E  
with me, come! come! Oh, come with me!

G  
dear me, more trou - ble, that's not fair!

The cas - ket girl is shel

The cas - ket girl is shel

accell.

*fz* *p*

*accell.* *rit.* *atempo* *poco rit.*

M yes, 'tis she, 'tis she! be-side me, safely hideme don't forsake Patri mi-o dear! \_\_\_\_\_

A yes, 'tis she, 'tis she, 'tis she! \_\_\_\_\_ *pp*

D come pro- tect your son, Come, speak up! \_\_\_\_\_ *pp*

R si, si, si, si, si, I swear! \_\_\_\_\_ *pp*

E to the cas- tle come with me! \_\_\_\_\_ *pp*

G Oh dear me, dear me, dear me! \_\_\_\_\_ *pp*

Yes, 'tis she, tis she, 'tis she! \_\_\_\_\_ *pp*

Yes, 'tis she, tis she, 'tis she! \_\_\_\_\_ *pp*

*accell.* *rit.* *poco rit.* *pp* *pp*

**Allegro Vivace**  
**ETIENNE(to Governor)**

E Come, sir, you are mas-ter here, to hold the maid you'll try. —

E Wait a while! let me think! By and by! The

(Mocking Gov.)

CHORUS.

By and by!

By and by!

E Kings com-mands be on your head! His ven-geance will be dire and dread.



E

Wait a while! let me think! By and by!

M

Pa - dre mi - o, ———

D

Come, man, ——— speak up,

R

Mi - o fi - glio mi - o

(to Governor)

By and by! let him think,

By and by! let him think,

M *f* Pa - dre mi - o, ——— *f* For - sake me

A *f* The King's com -

D pro-tect your son, ——— *f* Pro - tect your

R *f* fi - glio, ca-ro mi-o, ca-ro mi-o, ca-ro

E *f* His ven - geance

G Wait a while, let me

by and by

by and by

*f*

M not, for - sake me not!

A mands be on your head!

D son, speak up, speak up!

R mi - o, ca - ro mi - o, ca - ro mi - o!

E will be dire and dread!

G think, by and by, by and by!



**Allegro feroce**

M *f* *>* Pa - dre! *f* *>* Pa - dre

A

D Come, man! Come, man!

R

E *f* *>* No! *>* no!

G *f* Wait a while, Wait a while,

I *f* *p* She's his fi - glio! *p* She's his fi - glio! To

**Allegro feroce**

*f* *>* No! *f* *>* No!

*f* *>* No! *f* *>* No!

**Allegro feroce**

*f*

M Oh Pa dre!

A

D speak up, Come man, Come, speak up!

R *f* Ca - ro fi - glio mi - o, Oh ca - ris - si - mol

E no, no, no, no, Come, sir, you're mas - ter here.

G let me, let me think, wait a while.

I take his son you will not dare, we'll fight to see fair play!

To the cas - tle, to the cas - tle, a way, a way!

To the cas - tle, to the cas - tle, a way, a way!

*fz*

Musical score for a vocal ensemble (M, A, D, R, E, G, I) and piano. The score is written in G major and 4/4 time. The vocal parts are arranged in a choir setting, with the piano accompaniment at the bottom. The lyrics are in Italian, and the music features dynamic markings such as *fz* (forzando) and *f* (forte).

**Vocal Parts:**

- M:** Pa - dre Pa - dre
- A:** (Silent)
- D:** Come man, Come man,
- R:** (Silent)
- E:** No, no,
- G:** Wait a while, Wait a while
- I:** Shes his fi - glio, She's his fi - glio to

**Piano Accompaniment:**

The piano accompaniment consists of two staves (treble and bass clef). It features a melodic line in the right hand and a harmonic line in the left hand. The music includes various musical notations such as notes, rests, and dynamic markings.

M Ah! stay near—

A

D speak up man, come, speak up—

R ca - ro fi - glio, ca - ro fi - glio mi - o! —

E no, no, Come, sir, you're mas - - ter here—

G let me, let me think wait a - while—

I take his son you will not dare, we'll fight to see fair play—

to the cas - tle, to the cas - tle take her a - way—

to the cas - tle, to the cas - tle take her a - way—

GOVERNOR (in distress) *f*

The King of

G France is far a - way,

G — I scarce - ly know just what to say.

ETIENNE

These ruf - fians here on ev - ry side

G — To take his son you will not



M Ah! stay near.——

A

D speak up man, come, speak up.——

R ca - ro fi - glio, ca - ro fi - glio mi o! ——

E no, no, Come, sir, you're mas - - ter here.——

G let me, let me think wait a - while.——

I take his son you will not dare, we'll fight to see fair play.——

to the cas - tle, to the cas - tle take her a - way ——

to the cas - tle, to the cas - tle take her a - way ——

GOVERNOR (in distress) *f*

The King of

*f* *fz* *f* *fz* *f* *mf*

G France is far a - way,

*f* *mf* *f* *fz* *f* *fz*

G — I scarce - ly know just what to say.

*mf*

ETIENNE

These ruf - fians here on ev - ry side

G — To take his son you will not

*f* *ff*

gracefully *a piacere* *mf* *rit.*

dare With Ru - dol - fo let her

*col canto*

*a tempo*

ah!

Come man,

*a tempo* *f*

No, no, no, no, no, no!

bide! Wait a while

*f* *f* *f*

Yes, She's his fi - glio,

No!

No!

*a tempo*

*f*

M  
ah! ah ah ah ah

A

D  
Come man, speak up, come man,

R  
ca - ro fi - glio mi - o,

E  
no, no, no, no, no,

G  
wait a while, let me let me

I  
She's his fi - glio; to take his son you will not dare, we'll

No! to the cas - tle, to the cas - tle

No! to the cas - tle, to the cas - tle

M  Ah!

A 

D  come, speak up!

R  Oh ca - ris - si - mo!

E  Come, sir, you're mas - ter here. no!

G  think, wait a while. Wait a while

I  fight to see fair play. She's his fi - glio.

 a way, a way, no!

 a way, a way, no!

 a way, a way, no!

 a way, a way, no!

 a way, a way, no!

Musical score for a vocal ensemble with six parts (M, A, D, R, E, G) and piano accompaniment. The score includes lyrics in Italian and English.

**Lyrics:**

Speak up, speak up,  
 ca - ro fi - glio, ca - ro fi - glio,  
 no, no, no! Come sir, come sir,  
 let me, let me, let me,  
 She's his fi - glio, to take his son you will not dare well  
 no! to the cas - tle, to the cas - tle,  
 no! to the cas - tle, to the cas - tle,

**Instrumental parts:**

Piano accompaniment (P) and Violoncello/Double Bass (Vc) parts are shown at the bottom of the page.

M *f* Ah!

A

D speak up man, or fight for fair play,

R ca - ro fi - glio, ca - ro fi - glio ah, ah,

E Come sir, Come the King com - mands be

G let me, let me think.

I fight, we'll fight to see fair play we'll fight we'll fight To

to the cas - tle, to the cas - tle take her a - way take her a - way—

to the cas - tle, to the cas - tle take her a - way take her a - way—

8

*fz*

*ff cresc. assai* *cresc. più possibile*

M  
ahl

A

D  
fight for fair play!

R  
ca - ris - si - mol

E  
on your head, be on your head!

G  
Please let me think!

I  
see fair play, we'll fight we'll fight!

a - way, a - way, take her a way!

a - way, a - way, take her a way!

*ff cresc. molto.* *cresc. assai*

The musical score is written for a vocal ensemble and piano. The vocal parts are labeled M (Mezzo Soprano), A (Alto), D (Soprano), R (Tenor), E (Bass), G (Bass), and I (Bass). The piano part is at the bottom. The score includes lyrics and dynamic markings such as *ff*, *cresc. assai*, and *cresc. molto*. The tempo is marked *cresc. più possibile*. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The vocal parts have lyrics written below the notes. The piano part has dynamic markings and a crescendo marking.



## Andante religioso

M  
A  
D  
R  
E  
G  
I

(Picture)

(All kneel excepting Marietta and Rudolfo)

## Andante religioso

Andante religioso  
(Organ on stage)

(Marietta follows Rudolfo with shorter steps to music)

M

R

(Rudolfo sneaks off with long steps as indicated in part)

*rit. e dim.*

*poco string.*

(pizz. orchestra)

*pp*

**Piu mosso**

**Allegro molto**

A

D

E

I

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Gone! — gone gone! — gone! —

Free! free free!

**Piu mosso**

**Allegro molto**

Gone! — gone! — gone! —

Gone! — gone! — gone! —

Gone! — gone! — gone! —

**Allegro molto**

**Piu mosso**

*rit.*

*ff*

*fz* (Orchestra)

A

D

E

I

*CURTAIN*

End of 1st Act

ACT II.  
Opening Chorus.

SCENE I.  
PRELUDE.

*Allegro moderato.*

Piano.

*f* *fz* *ff*

*f brillante.* *mf* *ff*

*f* *p* *f* *p* *ff*

*Attacca Duo.*

# Dance Of The Marionettes.

DUET.

Marietta and Rudolfo.

Allegretto moderato.

Piano.

RUDOLFO. (Operating Marionettes.)

Tur - na like dat - a Pier -

rette, just so,

How to the la - dy,

Sig - nor Pier - rot.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. A piano dynamic marking (*p*) is present in the middle of the system.

The second system continues the musical score. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a similar texture of beamed sixteenth and thirty-second notes. A forte dynamic marking (*f*) is present in the middle of the system. The lyrics "San - ta Ma - ri - al Nol Nol Nol Nol" are written below the vocal line.

The third system of the musical score features a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. A piano dynamic marking (*p*) is present in the middle of the system. The lyrics "Ah! Ah!" are written below the vocal line. The system concludes with a double bar line.

How\_ he is stu - pid,

*sfz* *a tempo.*

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "How\_ he is stu - pid,". The piano accompaniment (grand staff) starts with a half rest, then enters with a series of chords and moving lines. A dynamic marking of *sfz* (sforzando) is placed over the piano part. The tempo marking *a tempo.* is written in the center of the system.

Your friend Pier - rot!

*dim.* *mf*

The second system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "Your friend Pier - rot!". The piano accompaniment (grand staff) continues with chords and moving lines. A dynamic marking of *dim.* (diminuendo) is placed over the vocal line, and *mf* (mezzo-forte) is placed over the piano part.

(DANCE.)

*pp* *molto marc. 'e sempre in tempo.* *p*

The third system of the musical score. The vocal line (treble clef) begins with a half rest, followed by the lyrics "(DANCE.)". The piano accompaniment (grand staff) starts with a half rest, then enters with a series of chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed over the vocal line. The tempo marking *molto marc. 'e sempre in tempo.* is written in the center of the system. A dynamic marking of *p* (piano) is placed over the piano part.





How— he is stu - pid,

*a tempo.*

The first system of the musical score. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a rest, followed by the lyrics "How— he is stu - pid,". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many beamed sixteenth and thirty-second notes, and a prominent trill in the right hand. The tempo marking "a tempo." is placed between the vocal and piano staves.

Your friend Pier - rot!

*dim.*

*mf*

The second system of the musical score. The vocal line continues with the lyrics "Your friend Pier - rot!". The piano accompaniment continues with similar rhythmic patterns. A "dim." (diminuendo) marking is placed above the vocal line, and an "mf" (mezzo-forte) marking is placed above the piano staff.

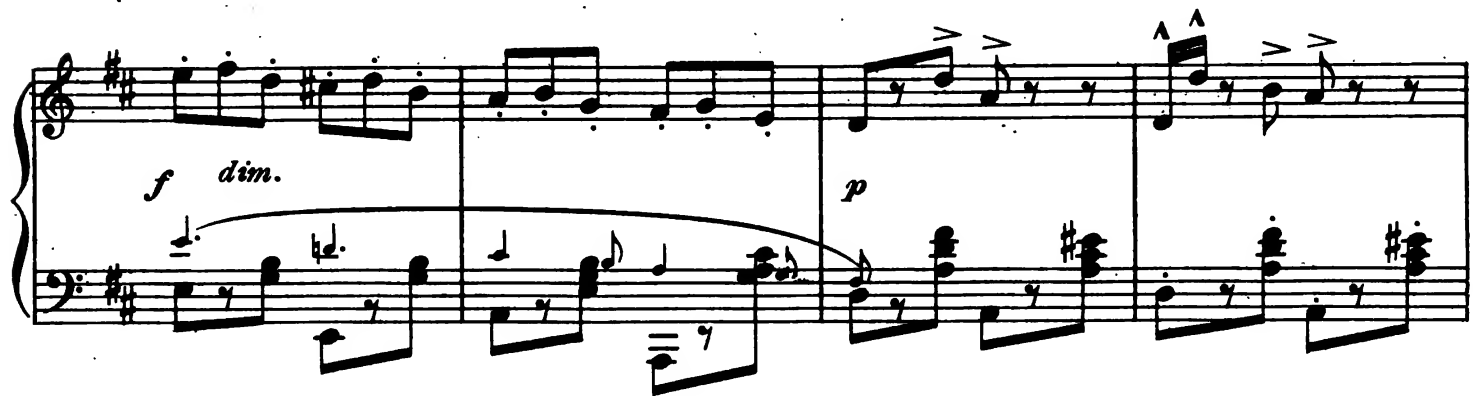
(DANCE.)

*pp*

*molto marc. 'e sempre in tempo.*

*p*

The third system of the musical score. The vocal line begins with the instruction "(DANCE.)" and a "pp" (pianissimo) dynamic marking. The piano accompaniment begins with a "molto marc. 'e sempre in tempo." (molto marcato, e sempre in tempo) instruction. The system concludes with a "p" (piano) dynamic marking.



# You Marry A Marionette.

*Con moto.* *Moderato, sempre rubato.*

Now, why should a man who has  
Now, why should a man who has

*Piano.* *f accel.* *ff* *mf*

*ten.* *p*

cour - age to face Fate, man and the Dev - il all three! Give  
strength to re - sist Fate, man and the Dev - il all three! Sur -

*a tempo.*

in - to a bun - dle of sa - tin and lace! The an - swer's as sim - ple's can  
ren - der his will to a smile and a kiss! The an - swer's as sim - ple's can

*p*

The musical score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat). The tempo markings are 'Con moto.' and 'Moderato, sempre rubato.' The dynamics include 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), 'p' (piano), and 'f accel.' (faster). The lyrics are written below the vocal staff. The piano part includes a section marked 'Piano.' and 'f accel.' followed by a section marked 'ff' and 'mf'. The vocal part includes a section marked 'ten.' (tenor) and 'p' (piano). The piano part includes a section marked 'p' (piano).

be. \_\_\_\_\_ For we men are but pup-pets, are toys aft-er all, As we  
be. \_\_\_\_\_ Tho' we fond-ly be-lieve that we're pull-ing the rope, When the

*rit.*

*pesante.*

laugh or we sigh or we sing:— If we creep or we crawl, If we  
wed-ding bells mer-ri-ly ring,— Ere the hon-ey-moon's thro'; We dis-

*p colla voce.*

stand or we fall, Sure a wom-an is pull-ing the string.—  
cov-er it's true, That a wom-an is pull-ing the string.—

*p*

## REFRAIN.

*ff* *grandioso.*

Oh! A man is a man, do what he can, What - ev - er his breed . or

*f* *pesante.*

*pp* *mezza voce.*

birth; — And a maid is a maid, and she is - n't a - fraid Of the

*pp*

*pp* *cresc.*

man - li - est man\_ on earth! — So if you're a fool and you're

*colla voce.* *cresc. e animando.*

*rit.*

ho - ping to rule The wom - an you're plan - ning to

*rit. espress.*

*f* *ten.*

get, Then by the old Har-ry, be sure when you mar-ry, You

*a tempo.* *f* *ten.*

mar-ry a Ma-ri - o - nette, My lads!

*8* *rit. stacc.*

*f* Yes, mar-ry a Ma-ri - o - nette.

*8* *sfz* *f* *rit.* *sfz*

**Mariotta.**

**Allegretto moderato.**

## Piano:

**Piano.**

*f* *p*

*f dim.*

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef and a key signature of one sharp. The second measure contains a key signature change to one sharp. The third measure contains a key signature change to one sharp. The fourth measure contains a key signature change to one sharp. The score is written in a simple, clear style, suitable for a children's songbook.

1.

2. Marietta escapes through window.

(CURTAIN.)

# The Dream Melody.

## Intermezzo.

Tempo giusto.

Piano.

8

*ff*

*ff*

This system contains the first two measures of the piece. It is written for piano in 2/4 time. The first measure is marked with a forte-fortissimo (*ff*) dynamic. A bracket with the number '8' spans the first two measures. The music features a melody in the right hand and a supporting bass line in the left hand, both with accents.

This system contains measures 3 through 6. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The bass line provides a steady accompaniment. The piece remains in 2/4 time.

Moderato.

*ff lunga.* *f* *f appassionato.*

This system contains measures 7 through 10. The tempo changes to Moderato. The first measure is marked *ff lunga.*, followed by a *f* dynamic. The third measure is marked *f appassionato.* The music features a melody in the right hand and a supporting bass line in the left hand, both with accents.

*accel.* *piu accel.*

This system contains measures 11 through 14. The tempo increases, marked by *accel.* and *piu accel.* The melody continues with various rhythmic patterns, including eighth and sixteenth notes. The bass line provides a steady accompaniment. The piece remains in 2/4 time.



*Cadenza.*

8

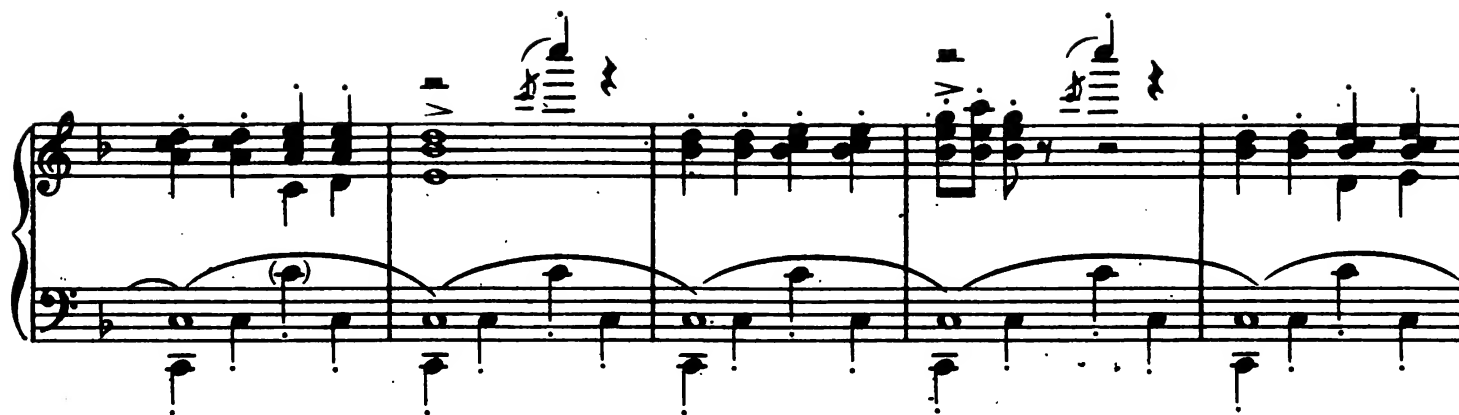
*f* *f* *ad lib.* *poco a poco dim.* *poco rall.* *mp* *vibrato* *e molto espr.*

*Andante espressivo.*

The first system of musical notation (measures 1-4) features a treble staff with a key signature of two sharps (F# and C#) and a common time signature (C). The bass staff contains a melodic line with eighth and sixteenth notes, often beamed together. The second system (measures 5-8) continues this melodic development. Measure 5 includes a forte dynamic marking (*sf*). Measure 8 concludes with a ritardando marking (*rit.*) and a final chord.

(Quasi l'istesso tempo.)  
Allegretto scherzando. (*Molto moderato.*)

The third system (measures 9-12) shows a change in texture. The treble staff has a sustained chord or block of notes, while the bass staff plays a steady eighth-note pattern. A mezzo-forte dynamic (*mf*) is present in measure 10. The fourth system (measures 13-14) continues the eighth-note pattern in the bass, with a piano dynamic (*p*) in measure 14. The fifth system (measures 15-16) features a *poco rit.* marking in measure 15 and a *pp a tempo.* marking in measure 16, where the bass staff has a melodic flourish.



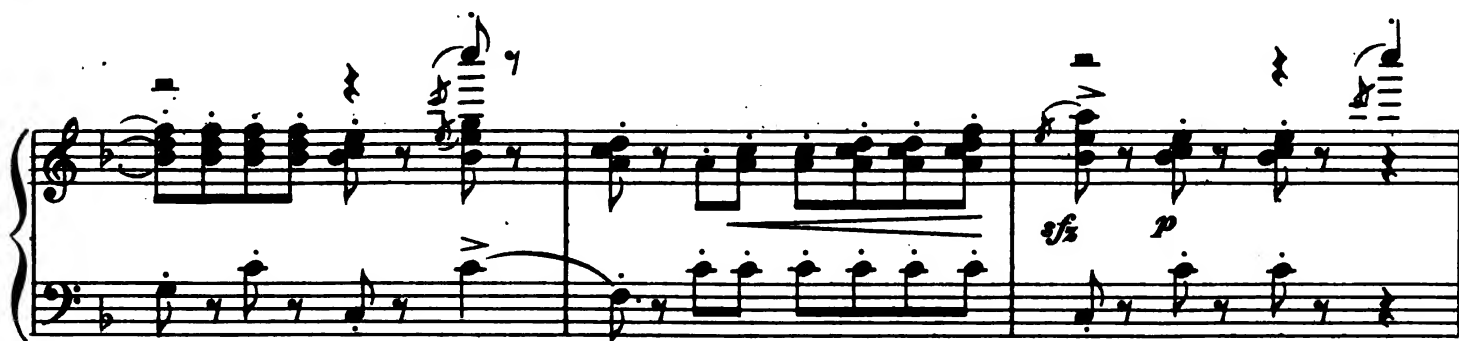
The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with some measures featuring a fermata. The lower staff is in bass clef and contains a melodic line with eighth and sixteenth notes, often beamed together. There are dynamic markings *sfz* and *p* above the first and fourth measures of the upper staff.



The second system of musical notation consists of two staves. The upper staff continues the chordal texture from the first system. The lower staff continues the melodic line. Dynamic markings *sfz* and *p* are present above the first and fourth measures of the upper staff.



The third system of musical notation consists of two staves. The upper staff features a more complex chordal structure with some triplets. The lower staff continues the melodic line. Dynamic markings *sfz* and *p* are present above the first and fourth measures of the upper staff.



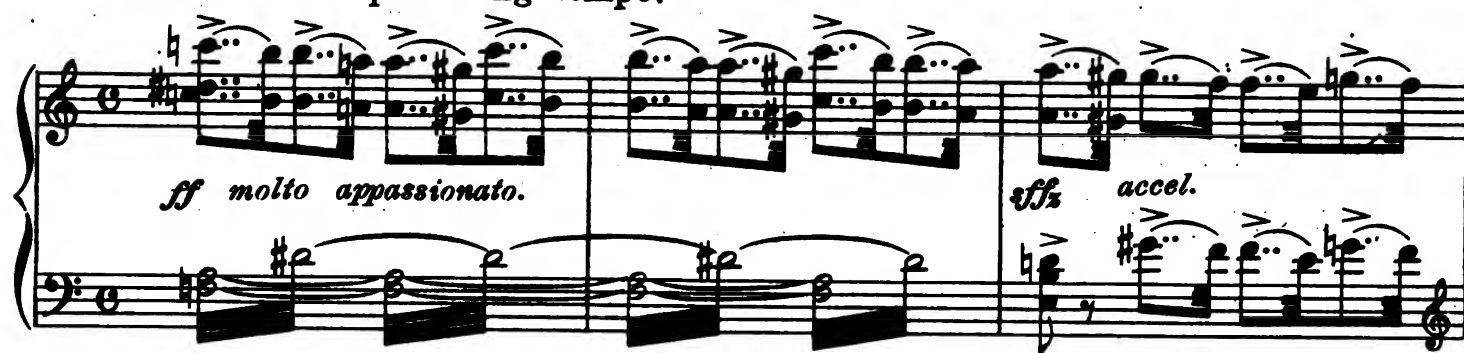
The fourth system of musical notation consists of two staves. The upper staff continues the complex chordal texture. The lower staff continues the melodic line. Dynamic markings *sfz* and *p* are present above the first and fourth measures of the upper staff.



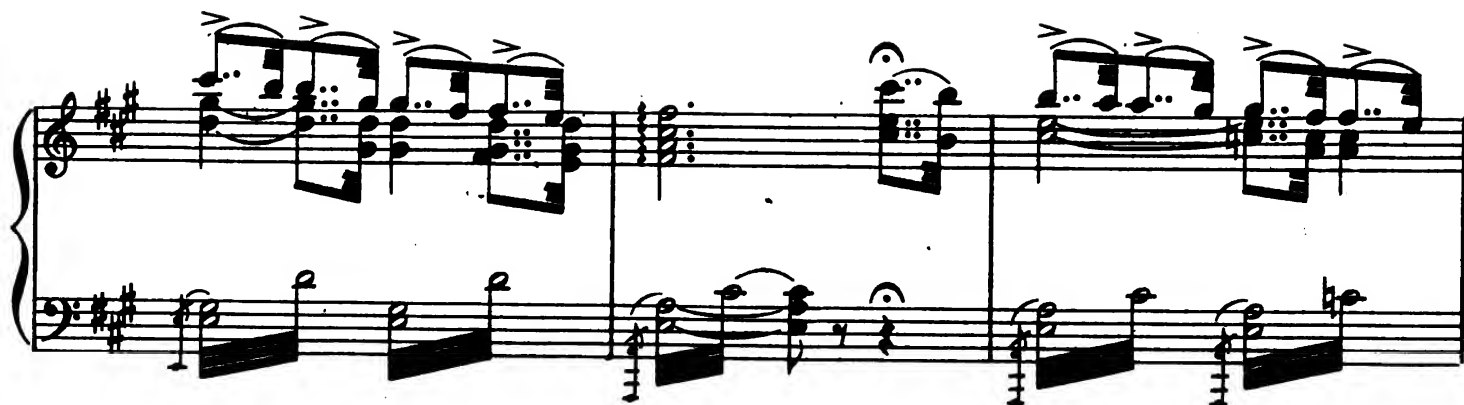
The fifth system of musical notation consists of two staves. The upper staff continues the chordal texture. The lower staff continues the melodic line. Dynamic markings *sfz* and *p* are present above the first and fourth measures of the upper staff. The system concludes with the instruction *sempre accel. e molto cresc.* written across the bottom of the staves.

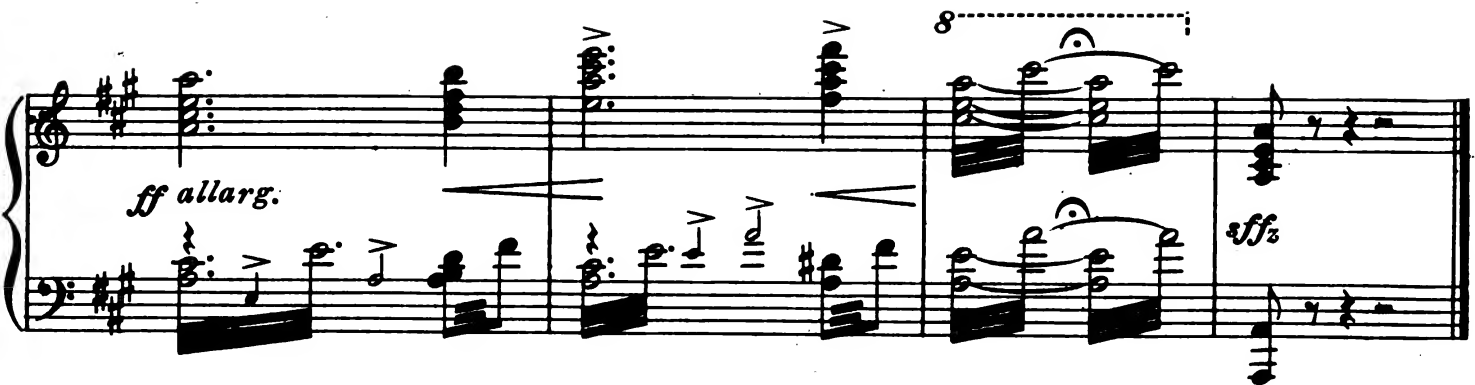
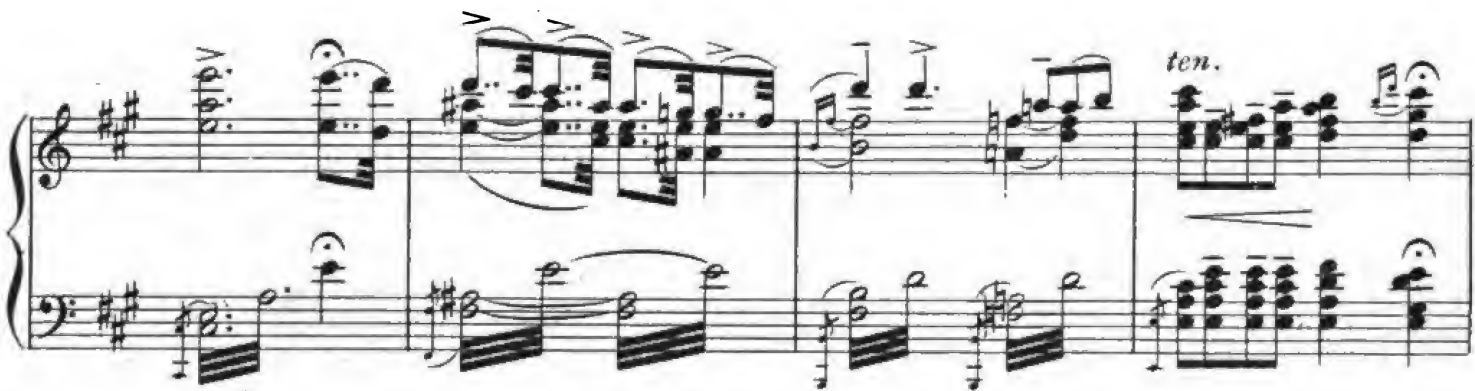
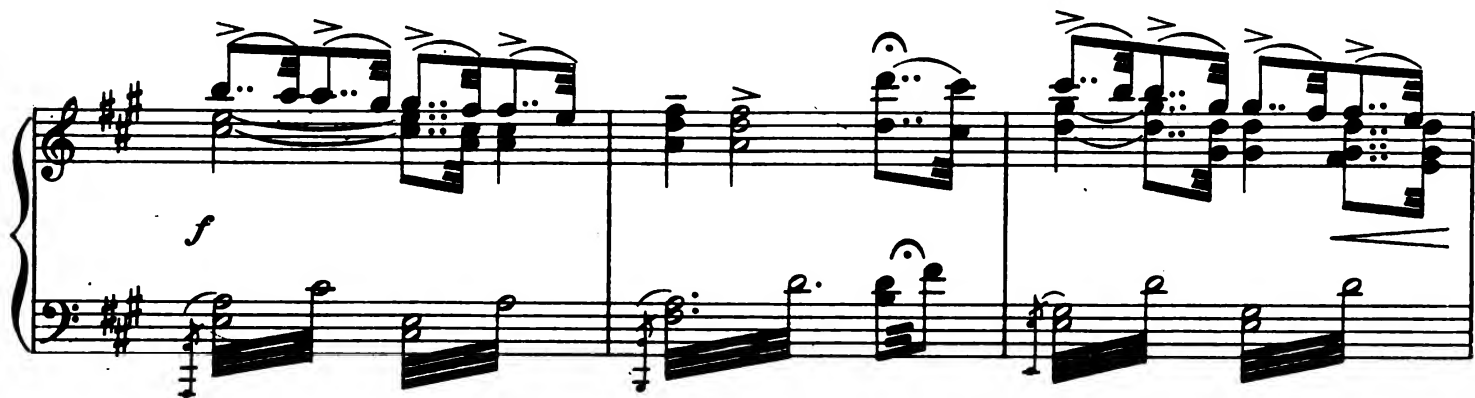
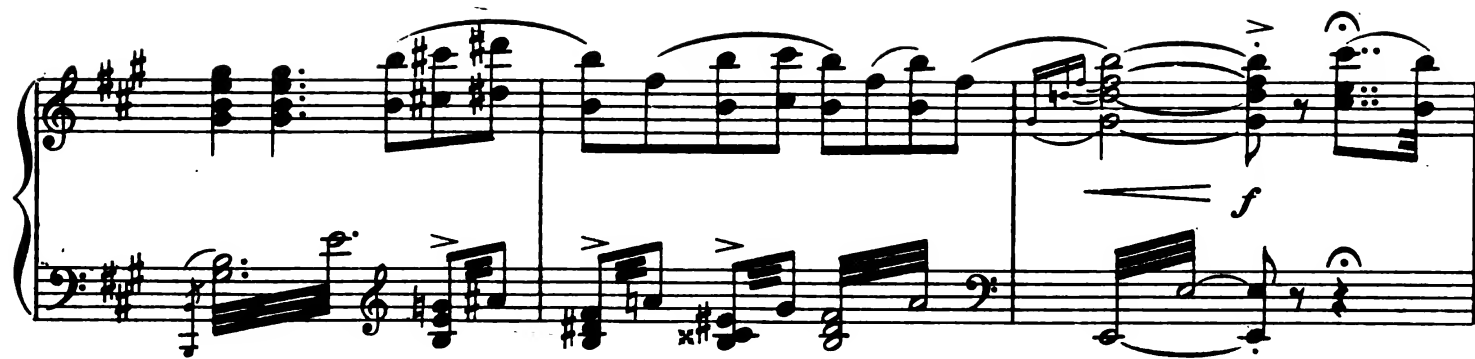


Andante  $\text{♩} = \text{♩}$  of preceding tempo.



Grandioso.





## New Orleans Jeunesse Dorée.

(SCENE II.)

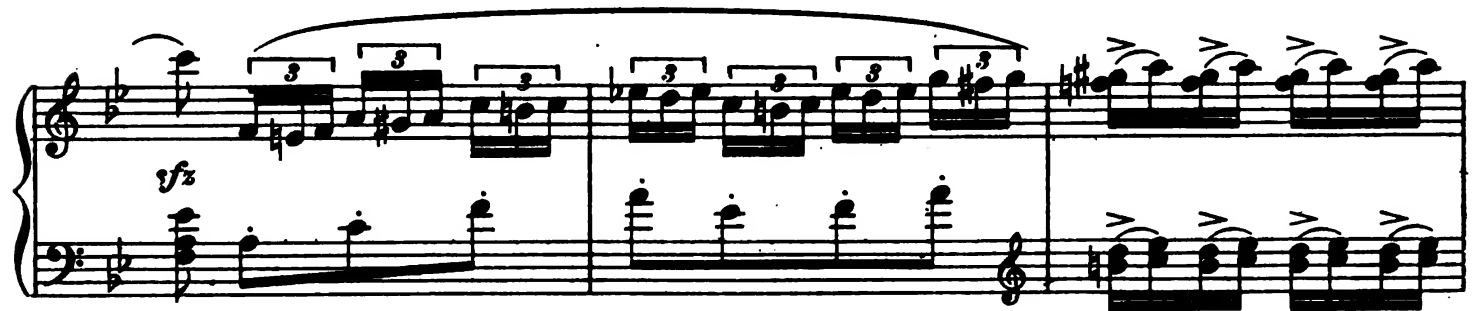
Allegro.

(During change of Scene.)

Piano.

*fp*

The musical score is written for piano and is in 2/4 time. It is marked 'Allegro' and 'Piano'. The score is divided into five systems, each with two staves. The first system includes a 'Piano.' marking and a 'fp' (fortissimo piano) dynamic. The score concludes with a double bar line and repeat signs.



## CHORUS.

*f* Gam - bling, gam - bling, ra - cing, di - cing;  
*f* Gam - bling, gam - bling, ra - cing, di - cing;

Life's a sort of gam - ble If you look at it that way!  
 Life's a sort of gam - ble If you look at it that way!

Ev - 'ry fel - low must be jol - ly  
 Ev - 'ry fel - low must be jol - ly



*1st Solo.*

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel! I'll  
My

Vo - tar - ies of mirth and fol - ly! Gay Jeu - nesse do - réel!

*1st Solo.*

take you!  
cot - ton!

*1st Solo.*

I'll  
My

doub - le!  
mis - tress!

I'm  
I'll

with you!  
take you!

*ff* *Tutti.* *ff*

It's yours! Look up!  
You've won! Look up!

*ff* *ffz* *ff* *ffz*

Buck up! Pay, pay, pay! Look up!  
Buck up! Pay, pay, pay! Look up

*col gua* *col gua*

Buck up! Pay, pay, pay! Look up!  
Buck up! Pay, pay, pay! Look up!

*col gua*

This musical score is for a song, likely a march or a lively tune, featuring a vocal melody and a piano accompaniment. The score is written in 2/4 time and consists of four systems of music.

**System 1:** The vocal melody (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are "Buck up! Pay, up, pay! Look up!". The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sfz* (sforzando) and *ff* (fortissimo).

**System 2:** The vocal melody continues with the lyrics "Buck up! Pay, pay, pay!". The piano part continues with the same rhythmic pattern, including dynamic markings of *sfz* and *ff*.

**System 3:** The vocal melody continues with the lyrics "Buck up! Pay, pay, pay!". The piano part continues with the same rhythmic pattern, including dynamic markings of *sfz* and *ff*.

**System 4:** The vocal melody continues with the lyrics "Buck up! Pay, pay, pay!". The piano part continues with the same rhythmic pattern, including dynamic markings of *sfz* and *ff*.

The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 2/4. The lyrics are written below the vocal melody. The piano part is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings.

1. 2.

Come, pay!

Come, pay!

1. 2.

8

8

*ffz* *ffz* *ffz* *ffz*

The musical score is arranged in four systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the piano accompaniment with first and second endings. The third system features sustained piano chords. The fourth system continues the piano accompaniment with dynamic markings.

# Love's Of New Orleans.

## Pomposo



## QUADROONS

We're the love \_\_\_\_\_ of old New Or - le - ans, With its

Piano accompaniment for the Quadroons section. The right hand has a melody with some rests and beamed notes. The left hand continues with a rhythmic bass line.

lan - guor and its glow, its fire, and we wear the badge of the

Piano accompaniment for the Quadroons section. The right hand has a melody with some rests and beamed notes. The left hand continues with a rhythmic bass line.

red, red rose with its fra - grance of de - sire! \_\_\_\_\_ We're the

Piano accompaniment for the Quadroons section. The right hand has a melody with some rests and beamed notes. The left hand continues with a rhythmic bass line.

love \_\_\_\_\_ of old New Or - le - ans,      we're the      flow'rs \_\_\_\_\_ of glo - rious

sum - mer night,      for we drive the cares of the day a - way, in our

gar - dens of de - light! \_\_\_\_\_

1 Voice Solo (Man)      An - ge - lique!

An other (Man)      Fe - lice!

Ve - ro -

*p*      *p*

niquel  
 An other  
 An-nicel  
 Bon soir,  
 Bon soir, Bon  
 Bon soir,  
 soir,  
 — Bon soir!  
 (All)  
 We're the love of old New  
 Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!  
 Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and catchy, with a strong emphasis on the lyrics. The piano accompaniment consists of chords and a steady bass line. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system includes the lyrics 'niquel', 'An other', 'An-nicel', 'Bon soir,', 'Bon soir, Bon', and 'Bon soir,'. The second system includes 'soir,', '— Bon soir!', '(All)', 'We're the love of old New', and 'Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!'. The third system includes 'Or - le - ans, with it's lan-guor, and it's fra-grance of de - sire!'.

## Tempo di Valse

Piano introduction in 3/4 time, key of D major. The music features a lively melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Tempo di Valse' and the dynamics include *ff* (fortissimo).

## SPANISH GIRLS

Vocal and piano accompaniment for the first system. The vocal line begins with the lyrics 'Oh! ho - la! We dance la Ca -'. The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. The dynamics include *ff* (fortissimo) and *Brillante f* (brilliantly, fortissimo).

Vocal and piano accompaniment for the second system. The vocal line continues with the lyrics 'chu - cal With ca - sta-nets sound - ing so gay.' The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. The dynamics include *ff* (fortissimo) and *Brillante f* (brilliantly, fortissimo).

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics 'The bright eyes of each Se - ño - ri - ta Shall'. The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand. The dynamics include *p* (piano).



charm ev - ry trou - ble a - way ————— Oh, ho - la! with

*Brillante*

star - ry eyes dan - cing, ————— We sing and we dance wild and

free! ————— To mu - sic in - spir - ing, en - tran - cing —————

for fair Span - ish maid - ens are we! —————

*f Brillante*

## DANCE



## Moderato

Piano introduction for the Moderato section. The music is in 2/4 time, key of B-flat major. The right hand features a melodic line with a trill on the first measure, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

(Enter San Domingo Girls)

First vocal line with piano accompaniment. The vocal melody is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Belles from San Do - min - go! Is - land far a - way,". Dynamics include *p* (piano).

Second vocal line with piano accompaniment. The vocal melody continues in the bass clef, and the piano accompaniment provides harmonic support. The lyrics are: "Love - ly San Do - min - go, Is - land far a - way. —". Dynamics include *p* (piano).

## DANCE

Piano accompaniment for the Dance section. The music is in 2/4 time, key of B-flat major. The right hand features a melodic line with a trill on the first measure, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *semplice* (simple).

Piano accompaniment for the Dance section. The music is in 2/4 time, key of B-flat major. The right hand features a melodic line with a trill on the first measure, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano).

*p*

*fp* *pp*

1. 2.

**Allegro. FRENCH GIRLS**

At - tend-ez! at - tend-ez!

*f*

*cresc. ed accel.* *ff* *rit.*

*rit.*

You'll plain - ly

*a tempo*

see \_\_\_\_\_ We're from Pa - ris, \_\_\_\_\_ We have ze

*a tempo*

air, We have ze style, ah, ha! \_\_\_\_\_ et re - gard-

*ff*

ez \_\_\_\_\_ we have the style, Ah ha! \_\_\_\_\_ and we

know a thing or two we do, we know a thing or two, "La Belle Ma -

*fp*

rie! An - nette! Frou - frou! \_\_\_\_\_

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line is in a key with two flats (B-flat and E-flat) and contains the lyrics "rie! An - nette! Frou - frou!" followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment features a series of chords and moving lines in both hands, with dynamic markings *ff* (fortissimo) and *f rit.* (fritardando).

*DANCE*

The second system of music is labeled "DANCE" and features a piano accompaniment on a grand staff. The tempo and key signature remain the same. The music is characterized by a lively, rhythmic melody in the right hand and a supporting bass line in the left hand, with dynamic markings *p* (piano) and *f* (forte).

The third system of music continues the piano accompaniment from the previous system. It features a series of chords and moving lines in both hands, with dynamic markings *ff* (fortissimo) and *f* (forte).

The fourth system of music continues the piano accompaniment. It features a series of chords and moving lines in both hands, with dynamic markings *fp* (fortissimo piano) and *f* (forte).

The fifth system of music continues the piano accompaniment. It features a series of chords and moving lines in both hands, with dynamic markings *fp* (fortissimo piano) and *f* (forte).

**Poco meno mosso**

Bra - vo! Bra - vo! Oh, how en - tran - cing!

Bra - vo! Bra - vo! how chic their dan - cing!

Ah, come! ————— come all! —————

**Tempo I**

with wild de - light wake, wake the night!

**ENSEMBLE** We're the  
We're the

*molto pesante a tempo* 8

love of old New Or - le - ans, with its  
love of old New Or - le - ans, with its

8

lan - guor and it's glow, its fire; and we  
lan - guor and it's glow, its fire; and we

8

wear the badge of the red, red rose with its  
wear the badge of the red, red rose with its



fra - grance of de sire ————— We're the  
fra - grance of de - sire ————— We're the

The first system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The vocal parts sing the lyrics "fra - grance of de sire" followed by a long melisma line and then "We're the". The piano accompaniment provides harmonic support with chords and moving lines.

love ————— of old New Or - le - ans. with its  
love ————— of old New Or - le - ans. with its

The second system of the musical score. It continues the vocal and piano parts. The vocal parts sing "love" followed by a melisma line, then "of old New Or - le - ans. with its". The piano accompaniment continues with chords and moving lines, including a section marked *ff* (fortissimo).

lan - guor and it's fra - grance of de - sire! —————  
lan - guor and it's fra - grance of de - sire! —————

The third system of the musical score. It continues the vocal and piano parts. The vocal parts sing "lan - guor and it's fra - grance of de - sire!" followed by a long melisma line. The piano accompaniment continues with chords and moving lines, including a section marked *p* (piano).

## GENERAL DANCE

Tempo giusto

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The music features a series of chords and single notes, with several measures containing triplets. The bass clef staff provides a steady accompaniment of eighth notes. The instruction *poco a poco cresc.* is written below the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line with various chordal textures. The bass clef staff maintains the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a progression of chords, including some with triplets. The bass clef staff continues the accompaniment. A dynamic marking of *ff* (fortissimo) appears in the middle of the system.

Fourth system of musical notation. The treble clef staff features more complex chordal structures and triplets. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff concludes the piece with a final series of chords. The bass clef staff ends with a final eighth-note accompaniment.



# The Sweet By And By.

Molto moderato.

Piano.

*f* *poco accel.* *rit.*

I  
They've

am a man of com-pro-mise, No stern de-crees for me. Up -  
bought up all the su-gar cane, And sell it ver-y dear. They've

*p*

on the sil-vry sea of life I sail com-pla-cent-ly. When  
cor-nered corn and in-di-go And cot-ton too, I hear. They



grave af-fairs of state a-rise, And things are off the track,— I  
try to make me ar-bi-trate, They put me on the rack,— I



close de-bate, say calm-ly: "Wait till The-o-dore gets back.  
close de-bate, say calm-ly: "Wait till The-o-dore gets back.

## REFRAIN. Poco meno.



*a tempo.*  
By and by, by and by, Don't meet your trou-bles com-ing, And per -  
By and by, by and by, Don't meet your trou-bles com-ing, And per -

haps they'll pass you by. If stage coach rates should real - ly rise, And  
haps they'll pass you by. Tho' things are bad—they tell me so— The

ev - 'ry slave should get fran-chise, I'm not up - set for I sur - mise That  
coun - try's going to Bal - ly - ho! I don't "butt in" be-cause I know That

some one will ad - just things by and by! By and by,  
some one will ad - just things by and by! By and by,

*rit.*  
by and by,— I'm wait - ing for that sweet, sweet by and by."  
by and by,— I'm wait - ing for that sweet, sweet by and by."  
*p rit.*

## Prelude.

Tempo di Valse.

Piano.

*ppp staccatissimo.*

(Flute.)

*pp leggero.*

(Clarinet.)

*pp**dim.*

# Live For To-day.

## Waltz Song.

Tempo di Valse (Allegro)

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

MARIETTA

Would you say to the rose

*rit.* *a tempo*

*rit. p* *a tempo, leggiero*

*p*

The first system of the song features a vocal line for Marietta and a piano accompaniment. The vocal line includes the lyrics 'Would you say to the rose'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

— when it buds to life: — "Take care, you must joy - less

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics '— when it buds to life: — "Take care, you must joy - less'. The piano accompaniment continues with harmonic support.

be; — Close your heart, close your lips — to the sun so

*a tempo*

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics 'be; — Close your heart, close your lips — to the sun so'. The piano accompaniment continues with harmonic support.



M *bright, and the breeze so wild and*

M *free?" Ah! Youth must be youth in a flow'r or maid,*  
 ETIENNE *Ah! Youth must be youth*

M *though at ev-ning the petals fall. Ah!*  
 E *in a flow'r or maid!*

M Let me be young while I may — to - day, I may nev - er

E Let's be young while we may — to - day, I may nev - er

M know joy at all, — ne'er at all, — ne'er at

E know joy at all, — ne'er at all, — ne'er at

M all! —

A ADAH rit. p

E all! —

Would you say to the rose — when it buds to

*leggiere*  
*p*  
 M Ah! Ah!  
 A life: "Take care you must joy - less be,  
 D DICK *pp* Ah! youth must be life!  
 E *pp* Ah! youth must be youth!

M *pp* and the  
 A *a tempo* — close your heart close your lips — to the sun so bright, — and the  
 D in a flow'r or maid, — and the  
 E in a flow'r, — flow'r or maid and the

M  
breez - es\_ wild and free Ah! \_\_\_\_\_

A  
breez - es wild and free \_\_\_\_\_ Ah! Youth must be

D  
breez - es wild and free \_\_\_\_\_ Ah!

E  
breez - es wild and free \_\_\_\_\_

M  
Ah! \_\_\_\_\_

A  
youth in a flow'r or maid\_ though at ev-'ning the pet - als

D  
Youth must be life \_\_\_\_\_ in a flow'r or

E  
Ah! Youth must be life \_\_\_\_\_ in a flow'r or

M Ah! Ah let me be young while I may to

A fall While we may to

D maid While we may to

E maid While we may to

M day I may nev - er know joy at all ne'er at

A day I may nev - er know joy at all ne'er at

D day I may nev - er know joy at all ne'er at

E day I may nev - er know joy at all ne'er at

M  
all \_\_\_\_\_ ne'er at all \_\_\_\_\_

A  
all \_\_\_\_\_ ne'er at all \_\_\_\_\_

D  
all \_\_\_\_\_ ne'er at all \_\_\_\_\_

E  
all \_\_\_\_\_ ne'er at all \_\_\_\_\_

*f*

*pesante*

8

M  
*ff rit.* Ah! Life is sweet when love is young, thrill-ing, en -

A  
*rit. ff* Life is sweet when love is young, thrill-ing, en -

D  
*rit. ff* Life is sweet when love is young. thrill-ing, en -

E  
*rit. ff* Life is sweet when love is young, thrill-ing, en -

*a tempo*

*ff rit.*

*a tempo*

8

M  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

A  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

D  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

E  
chant-ing like wine, ——— When burn-ing glan - ces our soul en -

M  
tran - ces, rap - ture al - most di - vine, ———

A  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

D  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

E  
tran - ces, rap - ture al - most di - vine, rap - ture al - most di -

*pesante* *rit.*

*rit.* *a tempo*

M Ah! Love is sweet at joy com - plete, care and grief

A vine, Love is sweet at joy com - plete, care and grief

D vine, Love is sweet at joy com - plete, care and grief

E vine, Love is sweet at joy com - plete, care and grief

*ff rit.* *a tempo*

M ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

A ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

D ban - ished for aye; \_\_\_\_\_ Come, then sur - ren - der

E ban - ished for aye, ban - ished, gone for aye; Come, then sur - ren - der



M  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

A  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

D  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

E  
love warm and ten - der, live for to - day, to - day! \_\_\_\_\_

8

*a tempo*

### Agitato

### Capt. DICK.

I would

*dim.*

*poco ritenuto*

*p*

*Pocissimo meno mosso*

say to the rose when it buds to life: Be guard-ed, be sweet, be

*p a tempo*

shy; \_\_\_\_\_ yield not your sweets to each suit - or bold that

care - less, pass - es by. \_\_\_\_\_ Youth is so sweet, it's

day is so fleet, but joy's not the end of all; \_\_\_\_\_ you

*poco rit.* *p*

dance in the sun so gay all day, but at night time the pet - als—

*poco rit.* *pp*

ADAH to Etienne

Ah, come, then sur - ren -

*a tempo*

fall.

*poco a poco accel.*  
*a tempo*

*espress.*

A

der to love warm and ten der,

Ah!

M *accel.*  
Ah, live for to - day, for to

A *accel.*  
Ah, live for to - day, for to

D *accel.*  
Ah, live for to - day, for to

E *accel.*  
live for to - day! Ah, live while we may! Ah, live for to - day, for to

*sempre accel.* *f accel.*

M day! \_\_\_\_\_ Live while we may, live for to - day, for to-

A day! \_\_\_\_\_ Live while we may, live for to - day, for to-

D day! \_\_\_\_\_ Live while we may, live for to - day, for to-

E day! \_\_\_\_\_ Live while we may, live for to - day, for to-

*brillante*

M day!

A day!

D day!

E day!

*fz* *ff accel.* Short pause

M *ff rit.* Ah! Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

A *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

D *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

E *rit. ff* Life is sweet when love is young, thrill-ing, en - tran-cing like *a tempo*

CHORUS

*ff* Life is sweet when love is young, thrill-ing, en - tran-cing like

*ff* Life is sweet when love is young, thrill-ing, en - tran-cing like

*ff rit.* *a tempo*

M  
wine! \_\_\_\_\_ When burn - ing glances our soul en - tran - ces

A  
wine! \_\_\_\_\_ When burn - ing glances our soul en - tran - ces

D  
wine! \_\_\_\_\_ When burn - ing glances our soul en - tran - ces

E  
wine! \_\_\_\_\_ When burn - ing glances our soul en - tran - ces

wine! \_\_\_\_\_ When glances en - tran - ces

wine! \_\_\_\_\_ When glances en - tran - ces

wine! \_\_\_\_\_ When glances en - tran - ces

*pesante* *rit.* *rit.*

M rap - ture al - most di - vine. Ah! Love is sweet

A rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

D rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

E rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

rap - ture al - most di - vine, rap-ture al - most di - vine. Love is sweet

8

*rit.* *rit.*

*a tempo*

M Ah! Joy com-plete, care and grief ban-ished for aye! \_\_\_\_\_

A Ah! Joy com-plete, care and grief ban-ished for aye! \_\_\_\_\_

D Ah! Joy com-plete, care and grief ban-ished for aye! \_\_\_\_\_

E Ah! Joy com-plete, care and grief ban-ished for aye, ban-ished, gone for aye

Ah! Joy com-plete, care and grief ban-ished for aye! \_\_\_\_\_

Ah! Joy com-plete, care and grief ban-ished for aye! \_\_\_\_\_

ban-ished, gone, for aye

*a tempo*

8



M  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

A  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

D  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

E  
Come, then sur - ren - der, love warm and ten - der, live for - to - day, to -

rit. Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

rit. Come, sur - ren - der, love warm and ten - der, live for to - day, just to -

rit. Come, then sur - ren - der, love warm and ten - der, live for to - day, just to -

8

*fp*

*Piu mosso*

M *p* day! Ah! Ah! Ah! Ah! ah Ah! ah *sfz p*

A *p* day! Come then, come then, come, sur - ren - - der *sfz p*

D *p* day! Come then, come then, come, sur - ren - - der *sfz p*

E *p* day! Come then, come then, come, sur - ren - - der *sfz p*

*Piu mosso*

day! Live for to day! *pp*

day! Live for to day! *pp*

*pp*

*Piu mosso*

*sfz p* *sfz p*

Molto piu mosso

M *p* *ff* live - for to - day, for to - day, just to - day live

A *p* *ff* live - for to - day, for to - day, just to - day live

D *p* *ff* live - for to - day, for to - day, just to - day live

E *p* *ff* live - for to - day, for to - day, just to - day live

Molto piu mosso

just to - day, live for to - day, — just to - day, live

just to - day, live for to - day, — just to - day, live

Molto piu mosso

*fz fz* *ffz fz*

M  
— for to - day, for to - day, just to - day, ————— to -

A  
— for to - day, for to - day, just to - day, ————— to -

D  
— for to - day, for to - day, just to - day, ————— to -

E  
— for to - day, for to - day, just to - day, ————— to -

— for to - day, ————— just to - day, ————— to -

— for to - day, ————— just to - day, ————— to -

8 ————— 8 —————

*ff* *sfz* *sfz*

## Meno mosso

M  
A  
D  
E

day! \_\_\_\_\_  
day! \_\_\_\_\_  
day! \_\_\_\_\_ They dance  
day! \_\_\_\_\_  
day! \_\_\_\_\_  
day! \_\_\_\_\_



Meno mosso

*ff grandioso a tempo. ff rit. a tempo*



*fff accel. al Fine.*



# I'm Falling In Love With Some One.

Captain Dick.

Valse lente.

Piano.

*mf* *accel.* *poco rall.* *pp*

I've a ver - y strange  
Now, I don't mind con -

feel - ing I ne'er felt be - fore, 'Tis a kind of a grind of de -  
fess - ing that I used to scoff At this sort of a sport 'of flir -

pres - sion; ——— My heart's act - ing strange - ly, it feels rath - er  
ta - tion; ——— I used to be - lieve that I'd nev - er be

sore, At least it gives me that im - pres - sion. My  
 caught, In this fool - ish but fond com - pli - ca - tion. I'm

puls - es leap mad - ly with - out an - y cause, Be - lieve me, I'm  
 los - ing all rel - ish for things that were dear, I'm look - ing for

tell - ing you tru - ly, I'm gay with-out pause, then sad with-out  
 trou - ble and know it, When some one is near, I'm feel - ing quite

*p poco rit.*

*a tempo.* *rit* *molto rit. pp*

cause, My spir - its are tru - ly un - ru - ly. For I'm  
 queer, But I heart - i - ly hope I don't show it.

*molto rit.* *molto rit.*

## REFRAIN.

*poco* *a* *poco* *a tempo.*

fall - ing in love with some one, some

*pp poco a. poco a tempo.*

one girl; I'm fall - ing in love with some



one, head \_\_\_\_\_ a - whirl; \_\_\_\_\_ Yes! I'm

fall - ing in love with some one, plain to

see, \_\_\_\_\_ I'm sure I could love some one mad - -

*pp rit.*

ly, If some one would on - ly love me! \_\_\_\_\_

*rit.*

*molto rit*

*pp*

# It's Pretty Soft For Simon.

Moderato.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* and *ffz*. The vocal line enters with the lyrics: 'Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred Folks say dat old A - do - nis vas der most best look - ing'. The piano accompaniment continues with a steady bass line and chords. The vocal line continues with: 'score; Ant yet he vas - n't sat - is - fied and looked a - round for man, Of all der la - dy kil - ler fel - lers since der worldt be -'. The piano accompaniment concludes with a final chord.

Kink Sol - o - mon, der his - t'ry says, had vives von hun - dred  
Folks say dat old A - do - nis vas der most best look - ing

score; Ant yet he vas - n't sat - is - fied and looked a - round for  
man, Of all der la - dy kil - ler fel - lers since der worldt be -

more! He vore a nob-by pur-ple robe, Und an eight-een car-at  
gan! Ven Ve-nus gives a svell af-fair, Vy de vim-mens did-n't

hat! Ant der sweet young tings, dey could-n't re-sist so svell a guy like  
care If de od-der mens dey nef-fer showed up, if Ad. vas on-ly

dat! So he used to take a ved-ding trip most eff-e-ry day or  
dere! So he vent to all der lunch-eons ant der din-ners and der

*rit.*

so; Ant then he could - n't han - dle all der brides vot tried to  
 teas; Ant ev - 'ry - bod - y sayed he vas der sweeth - est ting in

*rit.*

go. He bought his ved - ding rings in bales, A thous - and in der  
 Greece. He jol - lied Mrs Mer - cu - ry ant Mrs Her - cu -

*a tempo*

lot, Ant he used to get ten tra - ding stamps with eff - e - ry bale he  
 ies, Ant he danced der Mer - ry Vi - dow Valse mit Frau Dem - os - then -

got. He kept der ba-kers ba-king all der ba-kings dey could  
es. Der fat girls all took an-ti-fat; der schlim ones an-ti-

bake, To keep filled der roy-al pan-try mit der roy-al ved-ding  
schlim, Dey did der best dey all could do to make a hit mit

cake! Of course a king's der sort of thing most eff-'ry one wants to  
him! Of course dat so-cial li-on thing most eff-'ry one wants to

be, But I don't think as Sol-o-mon had such a much on  
be, But I don't think A-do-nis he had such a much on

*rit.*

## REFRAIN.

*Meno.*

me. \_\_\_\_\_ It's pret-ty soft for Si-mon, dot is right,  
 me. \_\_\_\_\_ It's pret-ty soft for Si-mon, dot is right,

*a tempo.* *pp* *stacc.*

A reg-gu-lar skinch for Si-mon, luck - y boy. \_\_\_\_\_  
 A reg-gu-lar skinch for Si-mon, luck - y boy. \_\_\_\_\_

\_\_\_\_\_ My vin-ning way ant sun-ny smile has Mis-ter Sol-o-mon  
 \_\_\_\_\_ My vin-ning way ant sun-ny smile has dose A-do-nis-es

skinned a mile! Ant it's aw-ful-ly soft for Si-mon, Oil Oil  
beat a mile! Ant it's aw-ful-ly soft for Si-mon, Oil Oil

Der Queen of She-ba came to see, Vot kind of a sort of a  
Dat Ve-nus vom-an tried to be, A-do-nis-es vun best

kink was he! But look at the queens dot falls for mel It's  
bet, but Geel! Yust look at der Ve-nus-es mit mel It's

*rit.* *piu rit.* *a tempo.*  
*p colla voce.* *a tempo.*

pret-ty soft for Si-mon, luck-y boy!  
pret-ty soft for Si-mon, luck-y boy!

*poco rit.*

## Finale Ultimo.

Moderato.

(Violin Solo.)

*mf* *accel.*

Andante. CAPTAIN DICK. (off stage)

Ah! sweet mys - ter - y of life, at last I've

*fp p* *pp colla voce.*

D found thee, Ah! I know at last the se - cret of it

*pp*

D all. All the long - ing, seek - ing, stri - ving, wait - ing,

*gva*



MARIETTA. *pp* *ten.*

Ah! — at last I've found thee! found thee! — at

yearn - ing, the burn - ing hopes, the joy and i - dle tears that

M *pp*

last! — 'Tis love! — 'tis

D fall! — For 'tis love, and love a - lone the world is

M love! 'Tis love!

D (he enters)

seek - ing; And 'tis love, and love a - lone, that can re -

M *ff* *ten.*

'Tis love! 'Tis the an-swer, 'tis the end and all of

D *ff* *ten.*

pay! 'Tis the an-swer, 'tis the end and all of

*gva*

*allargando.* *ff*

M *ten.*

liv - ing, — For it is love a - lone that rules for aye!

D *ten.*

liv - ing, — For it is love a - lone that rules for aye!

*gva*

*ten.*

*Più mosso.*

M

D (Etienne enters followed by people)

*molto cresc. ed accel.*

MARIETTA. *ff*  
Ah, no! Monsieur,

ETIENNE. (seeing Mar. in Dick's arms)  
What's this, — my bride! —

*ffp in tempo.* *ffp*

M (with enthusiasm)  
he has sung my song! And I know at last the

E

*sempre animato.*  
*fp* *sfz*

M  
an- swer, — it is love, love, — it's

E

*fp* *fp*

Allegro molto.

M

lovel \_\_\_\_\_

Allegro molto. (Noise and confusion outside)

*fp* molto cresc. *f* più cresc.

SIMON. (to Lizette)

They have re-

*ffp* *fp*

S

loosed me! They have re-loosed me!

(Sir Harry rushes in with Dick's men)

*f*

S

*ff*

SIR HARRY (to men) *Seize him! Bras. Prique!* We shall hold you to answer to the Governor whom you have imprisoned on the Isle of Pines!

*L'istesso tempo.*

*trem.*

*ff*

*ff*

ETIENNE. *ff* (He runs upstairs)

Be not too sure! \_\_\_\_\_

*ff accel.*

*ff*

(blows his whistle)

(his pirates appear on balcony)

*fff*

*fffz*

DICK. (to his men)

Let him go! \_\_\_\_\_ I

*ad lib.*

ETIENNE (to Dick) *ff*

*E*

The game's well played, you win!

*f*

*Meno mosso. (with great feeling.)*

have won! Won all I want in this wide world!

*Meno mosso.*

*p espress. cresc.*

*p*

*MARIETTA.* *Tutta forza.* *Grandioso.*

For 'tis love, and love a - lone, the world is

For 'tis love, and love a - lone, the world is

*SOPRANOS* *ff*

For 'tis love, and love a - lone, the world is

*ALTOS* *ff*

For 'tis love, and love a - lone, the world is

*TENORS* *ff*

For 'tis love, and love a - lone, the world is

*BASSES.* *ff*

*CHORUS.*

*allargando.* *cresc. possible.* *Grandioso.* *Tutta forza.*

*fff*

M seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

D seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

seek - ing, For 'tis love, and love a - lone, that can re - pay! 'Tis the

M an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

D an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing! 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, Yes 'tis love, For it is love a - lone that rules for

an - swer 'tis the end and all of liv - ing, 'tis love, For it is love a - lone that rules for

the an - swer, end and all of liv - ing! For it is love a - lone that rules for

Pesante.

M  
ayel

D  
ayel

ayel

ayel

ayel

ayel

ADAH with Altos.

RUDOLFO with Tenors.

ETIENNE with Basses.

*Allegro vivo.*

*ff*

*ffz*

*ffz*

M  
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye. Ah

D  
Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye.

*p staccato.*

*marcato.*



M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - lin - as gay;

M

D

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye!

Ah!

M Ah! ah! ah! ah! Ah!

D La, la, la, Ha, ha, ha, Zing, boom, Aye. La la la la

La la la, Ha ha ha, Zing boom, Aye. La la la la

La la la, Ha ha ha, Zing boom, Aye. La la la la

M rit. ha ha ha ha ha hal

D rit. ha ha ha ha ha hal

ha ha ha ha ha hal

ha ha ha ha ha hal

gva. rit. gva. a tempo.

ffz

gva. loco

ffz

ffz

ffz

ffz